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Lydia

Simon Lathrop's Lisbon

Singing Libra. March

The 6<sup>th</sup> of 1810

Price 15 Cents

Simon Simon Lathrop Lisbon



1811. 1812. 1813.

1814. 1815. 1816.

1817.

1818. 1819. 1820.

1821.



# HARMONIA COELESTIS:

## HARMONIA COLLECTION OF CHURCH MUSIC,

IN TWO, THREE, AND FOUR PARTS.

WITH WORDS ADAPTED TO EACH, COMPREHENDING NOT ONLY THE METRES IN COMMON USE, BUT THE PARTICULAR METRES, IN THE HARTFORD COLLECTION OF HYMNS;—THE TUNES CORRECTLY FIGURED FOR THE ORGAN AND HARPSICHORD.—WITH AN INTRODUCTION TO MUSIC.

*Chiefly collected from the Greatest Masters in Europe, and never before printed in America.*

BY JONATHAN BENJAMIN.

\*  
5049.221

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NORTHAMPTON: PRINTED, Typographically, by ANDREW WRIGHT,  
FOR OLIVER D. & I. COOKE, BOOKSELLERS, HARTFORD.—Sept. 1799.

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*Published according to ACT of CONGRESS.*



## ADVERTISEMENT.

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**A**T the repeated importunity of a great number of Musical Friends, this work have been undertaken. The greatest pains have been taken to select such tunes as should be useful in PUBLIC WORSHIP; and at once unite *simplicity, variety, and sublimity* of style: How I have succeeded, the public will judge.

The works of HANDEL, GIARDINA, PURCELL, MADAN, MILLGROVE, ARNOLD, &c. &c. will recommend themselves.—The public are assured that they are printed verbatim from the original copies.—There are a number of tunes of *American* composition in this work, but for certain reasons, the Authors have not credit for them.

The leading part, or AIR, in the following tunes, is generally next the Bass, which ought to be performed by the First Treble; as there is not, perhaps, one proper Tenor voice to an hundred fingers, that can reach the compass of an octave, and do every note justice in the Tenor: But if they perform the Seconds, or upper part, together with the Second Treble, the music will be much more full and complete.

N. B.—The reason that there is no reference as to the words, is, that the whole of those excellent Hymns, may be found in the *Hartford Collection*, now publishing, by the Rev. Messrs. STRONG, FLINT, & STEWART, the profits of which are for the benefit of the MISSIONARY SOCIETY.



## Of the CHARACTERS in MUSIC.

*Semibreve. Minim. Crotchet. Quavers. Semiquavers. Demisemiquavers. Flat. Sharp. Natural. Direct. Ledger Line. Hold.*



*Pointed Notes. Slur. Diminished Notes. Repeats. Single Bar. Double Bar.*



A **FLAT**, set at the beginning of a tune, sinks every note on that line or space half a tone. When set before any note in the tune, sinks every note on that line (in the bar,) half a tone.

A **SHARP** has the contrary effect from that of a Flat.

A **NATURAL**, set before a note that was made flat or sharp at the beginning, restores it to its primitive sound. When this character is continued through a strain, or any number of bars, it takes off the power of the flat or sharp, and ought to be performed in its original key.

A **DIRECT** points to the first note in the next line.

A **LEDGER LINE** is added when notes ascend or descend beyond the staff.

A **HOLD** signifies such note, rest, &c. over which it is placed, should be held somewhat longer than usual, and if performed aright, is very graceful. Let the voice come on to the note very soft, and swell the note in the middle, and let your voice ease off gradually till it comes to a point; then make a very short pause—the beat in the mean time should be stopped, or held in such a manner that the performers may again take beat from the leader.

**POINT** on the right side of a note, adds to it half its length—a semibreve will be equal to three minims, &c.

**SLUR** drawn over or under as many notes as are to be sung to one syllable.

**POINTED NOTES**, are performed three in the time of two of the same kind, without the figure.

**REPEATS** directs that the strain be sung over again. The figures 1, 2, directs you to sing the note under figure 1, before the repeat, and figure 2 after the repeat, after passing that under figure 1.

**SINGLE BAR** is used to divide the notes into regular divisions, according to the measure note of the movement.

**DOUBLE BAR** is used to distinguish the lines of a Psalm Tune, or the movements of an Anthem.



## THE GAMUT.

G	Sol.	Treb.
F	Fa.	
E	La.	
D	Sol.	
C	Fa.	
B	Mi.	Counter.
A	La.	
G	Sol.	
F	Fa.	
E	La.	
D	Sol.	Tenor.
C	Fa.	
B	Mi.	
A	La.	
G	Sol.	
F	Fa.	Bass.
E	La.	
D	Sol.	
C	Fa.	
B	Mi.	
A	La.	
G	Sol.	

To understand this Scale, observe the first letter G, in the Bass is made the Ground of all Music. The General Scale of Music is three octaves; all above are called notes in Alt, and all below double—and should they be continued to ever so many, yet they are but a repetition of the first 7 Letters and their sounds.—Note also, in the Gamut not only how the parts are taken out, but also the Cliffs, which are a 5th. from each other, and show the different parts of the Music.

A SEMIBREVE,



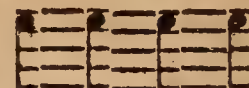
is equal to

Two



MINIMS,

Four



CROTCHETS,

Eight



QUAVERS,

Sixteen SEMIQUAVERS,



Thirtytwo DEMISEMIQUAVERS.



N. B. The rests of the respective notes are silent in the same proportion, except a Semibreve rest, which fills a bar in every species of time.

The following SCALE unites the F and G Cliff, which is used in the following work.



## 5

THE length of time in each bar I shall leave to the discretion of the performer.—The words, if properly adapted, will be the best guide, both as to the stile and time of performance. In beating Common time, you are always to move your hand twice down and twice up, in each bar, unless the movement be very brisk, then once down and once up will be sufficient. Treble time is beat twice down and once up in a bar. Compound, one down and one up in a bar.

But if B be flat, Mi is in	E	If F be sharp, Mi is in	F
If B and E be flat, Mi is in	A	If F and C be sharp, Mi is in	C
If B, E, and A, be flat, Mi is in	D	If F, C, and G be sharp, Mi is in	G
If B, E, A, and D, be flat, Mi is in	G	If F, C, G, and D be sharp, Mi is in	D

*Example by Flats:*

*Example by Sharps.*

F sharp Mi in F.	F and C sharp Mi in C.	F, C, and G sharp Mi in C.	F, C, G, and D sharp Mi in D.



First, You are to consider that Mi is the governing note, and comes but once in an octave. Your natural sharp key note next above, and your natural flat key note next below it.

Secondly, Your Mi is always a sharp note, hence the reason of placing the first Flat on that line or space, which changes Mi to E—for Mi must be removed by Flats, a Fourth above, or Fifth below, that the natural semitones may be kept in regular order. The next Flat must be placed on E, the Fourth above or Fifth below, will place Mi on A, &c. &c. —Your sharps must be added a Fifth above, or Fourth below, that the semitones may keep their regular order: therefore the first Sharp is placed on F, the second on C, &c. your Mi always being with the last Sharp. Thus may Mi be artificially removed to any of the six letters of the scale, (and when sung or played aright will be the same in effect) till it comes back to its original place.

## INTERVALS.

An Interval is the distance between any two notes, as to acuteness or gravity, i. e. high or low. They are not all equal as they appear upon the staff—some are called whole, and others semi, or half tones, having nearly the same proportion as the inch and half inch. The natural scale contains only two semi tones, viz. between B and C, and E and F—or between Mi, Fa and La, Fa; but the whole may be divided into semi tones, as in Scale 2nd.

From Scale 1st, observe, That the upper notes are those of the Diatonic or natural scale of Music, the whole tones being expressed by Semi-breves, and the semi tones by Crotchets.

Scale 2nd, shews the octave artificially divided into semitones (called the Chromatic scale) and the two black notes flurred together as C, \*, and D b, F \*, and G b, &c. are on the Organ and Harpsichord, perfectly the same, and not distinguished in singing.

INTERVALS.

Unison.

2d.

3d.

4th.

5th.

6th.

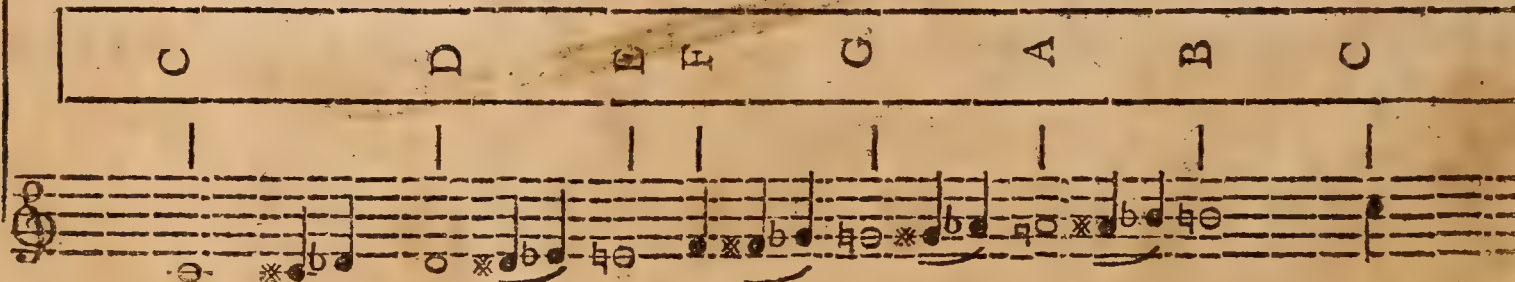
7th.

8th.

Scale 1st,  
Diatonic.



Scale 2,  
Chromatic.



Semitones.

1 2 3 4 5 6 7 8 9 10 11 12



# Of the KEYS in MUSIC.

A Key is a certain note in every piece of music, to which the whole is related and on which all the rest depend. This is always the last note of the Bass—whenever this key, tone, or sound is lost, the whole composition immediately runs into confusion.

There are but two Natural or Primitive keys in music, viz. C, the sharp or Major, and A, the flat or Minor Key ; all the other keys are called artificial. To distinguish these keys, suppose your key is C, count the number of semitones in the first third, which will be C, D, E, or Fa, Sol, La, which is a Major Third, containing 4 semitones, which determines your music is on the Major Key.

But if your Key is A, your first third will be A, B, C, or La, Mi, Fa, which has but 3 semitones ; therefore your key is the Minor—And as your third, so will your 6th and 7th be, whether flat or sharp.

The following scale shows all the Flat and Sharp Keys commonly used.

Major Keys.



C. D. bE. 4E. F. G. A. bB. A. B. C. D. E. F. \*F. G.

Minor Keys.



In the above Scale the Semibreve shows the key.—The Major key is above and the Minor key below mi.—The Octave above is considered the same.—Therefore by examination your key may be ascertained as well in the upper part as in the Bass. Your Major key has four Semitones in the first third 9 Semitones in the 6th and Eleven in the 7th.—The Minor key 3 Semitones in the first third Eight semitones in the 6th and 10 Semitones in your 7th.— But your third above is sufficient to determine the key.

## Of GRACEFUL SINGING.

We now come to the Ornamental parts of Music without some attention to which none can gratify a good Ear Or do Justice to a good piece of Composition.

- 1st. Let your Gesture be decent and manly : Avoid every thing that may hurt your voice, or offend your hearers.
- 2d. Take care to have your voice as clear as may be; Open your mouth freely but not wide, take care that nothing is held before the mouth to obstruct the sound.
- 3d. Choose the part that best suits your voice and remember which part you are performing. The Treble requires delicacy without tameness. The Tenor a medium between effeminate softness and Masculine robustness. And the Bass Gravity, pomp, solidity of voice, and Bold expression.



4th. Pay a particular attention to your subject. A Man who does not feel, or at least seem to feel what he is performing, has no reason to expect a by-stander will.

5th. Express your Words with all the politeness possible, without affectation. Imitate the Orator rather than the Clown.

6th. Be careful where you lay your Accent, and here Observe that in Common Time, the first part requires a full, and the third an Inferior accent. In Treble time the accent is on the first third part only.

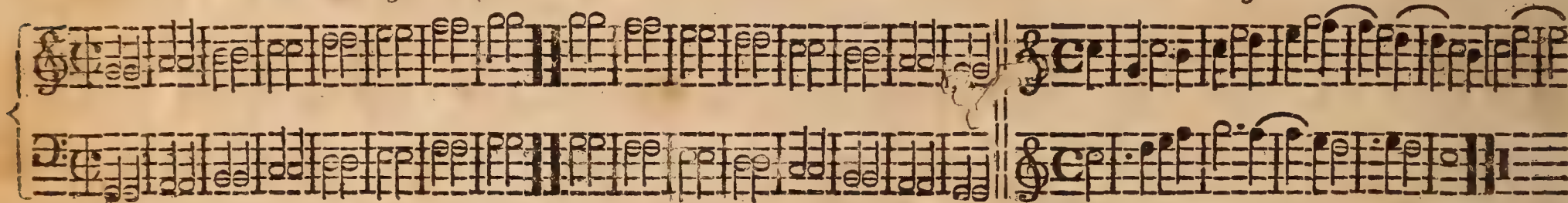
7th. Notice the parts marked F.---Forte or P. Piano, i. e. loud and soft, or any other marks whether they respect the tune or time.

8th. Accommodate your style of singing as much as possible to the general Subject of the words.

9th. Never sing yourself out of breath as there cannot be any just occasion for it. Where there are no pauses you may gain Breath by performing the notes more distinct.--But always calculate to have breath sufficient when most wanted.

### LESSONS *for* PRACTICE.

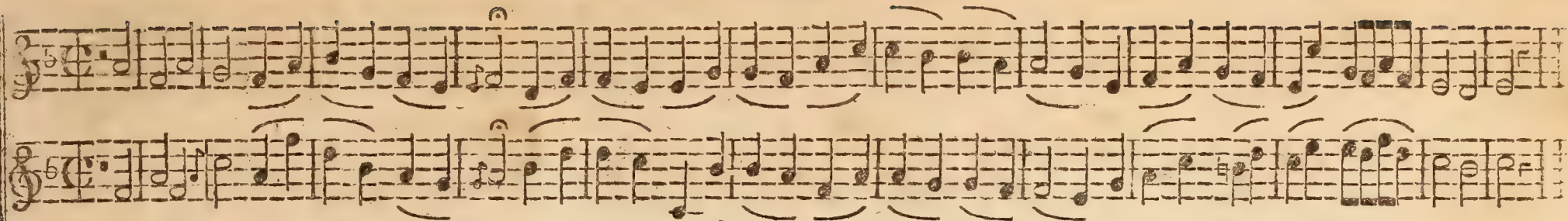
### NOTES *of* SYNCOPATION.



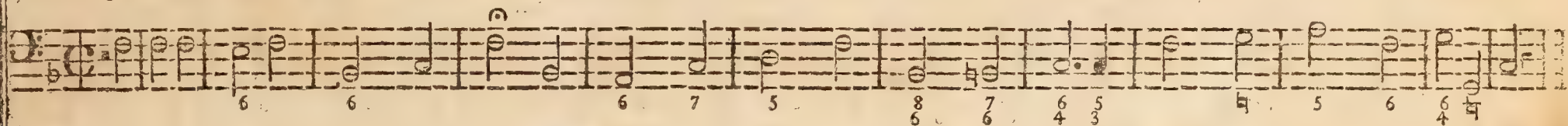
Syncopation is when notes are so placed that the hand rises or falls in the middle of the note.

 ERRATA.—In the Advertisement, page 2, line 1 and 2, for *have* read *has*.

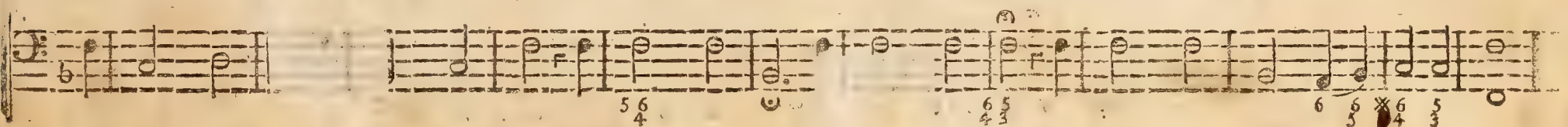




Jehovah reigns his throne is high, His robes are light and Maj - es - ty, His robes are light and majesty.



His glo - ry shi nes so bright, No mor - tal can sus - tain the sight. No mor - tal can sus - tain the sight.



B.



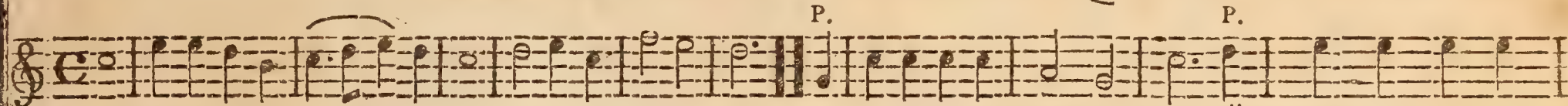
The Lord is come the heav'n's pro-claim His birth, the na-tions learn his name, An unknown star di-

6 7 6 6 6 2 6 6 4 6 6 6 6 6 6 6 6 6 7 6

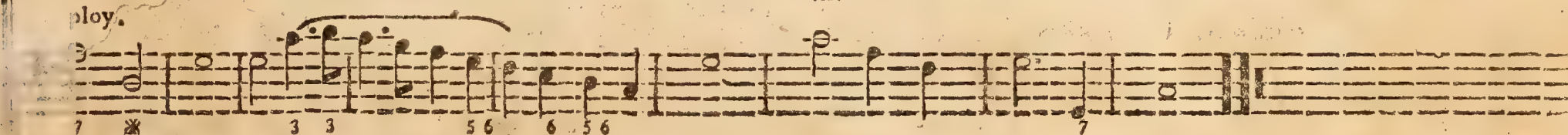
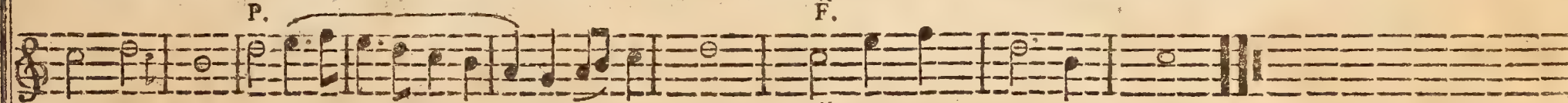
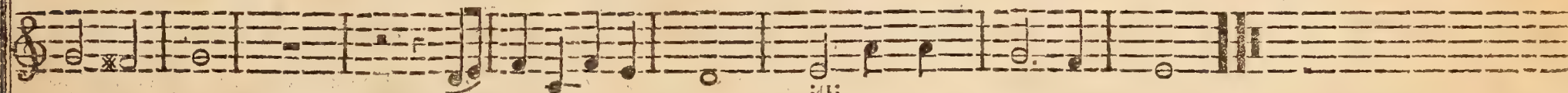
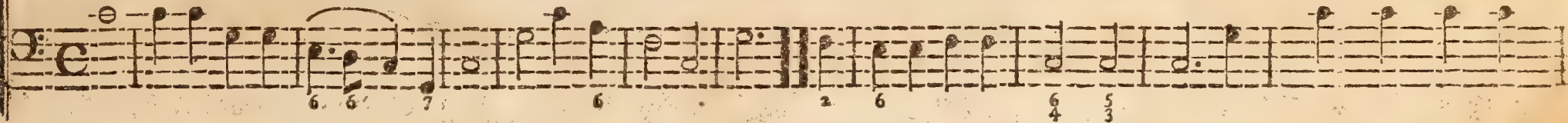
rects the road of eaf-tern sag-es to their God. Of eastern sag-es to their God.

6 5 6 6 5 6 7 6 6 6 2 6 6 6 6 7 7 6 5 4 3





Through all the changing scenes of life, In trouble and in joy ; The praises of my God Shall still my heart and tongue em-





## Berkley. S. M.

My God per - mit my tongue This joy to call thee mine, And let my early cries prevail, To taste thy love di - vine.

The score consists of three staves. The first two staves are for the vocal melody, featuring treble clefs, a key signature of one sharp (F#), and a 3/2 time signature. The third staff is for the basso continuo, featuring a bass clef and figured bass notation. Trills (tr.) are indicated above the final notes of the first and third staves.

## Milford. L. M---D.

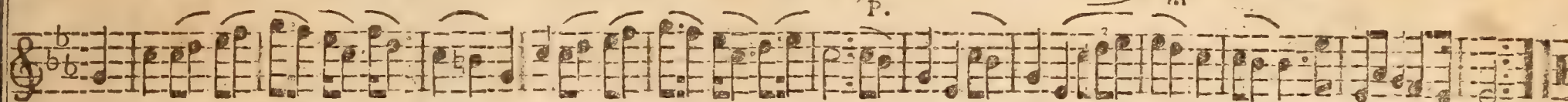
The shepherd of Israel divine, The joy of the upright in heart, For closer communion we pine, Still still to re-joice in his love.

The score consists of three staves. The first two staves are for the vocal melody, featuring treble clefs, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The third staff is for the basso continuo, featuring a bass clef and figured bass notation. Triplet markings (3) are present above the third and fourth measures of the second staff.

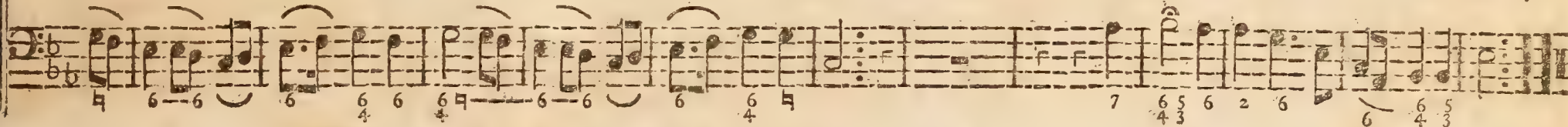


# Milford. Continued.

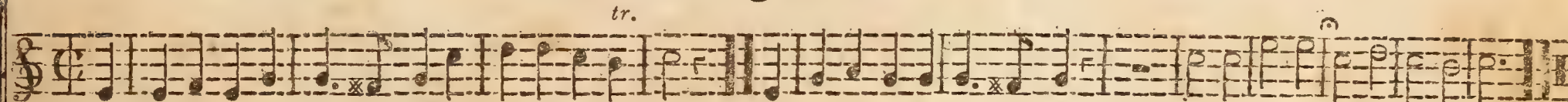
13



The pasture O when shall we find, When all who their shepherd obey, Are fed on thy bosom reclin'd, Are screen'd from the heat of the day.



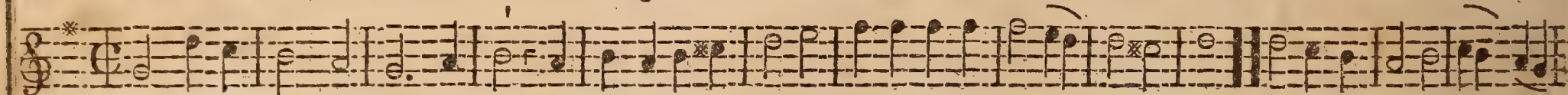
# Harborough. C. M.



All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him :ll: :ll: Crown him Lord of all.



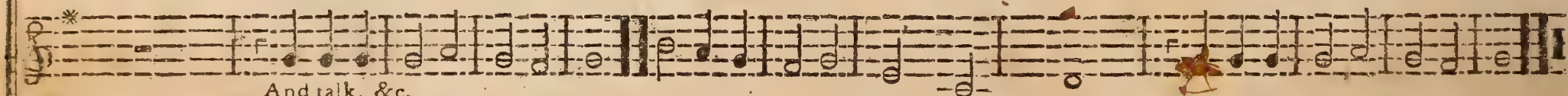




Sweet is the work my God my king, To praise thy name give thanks and sing,

:ll:

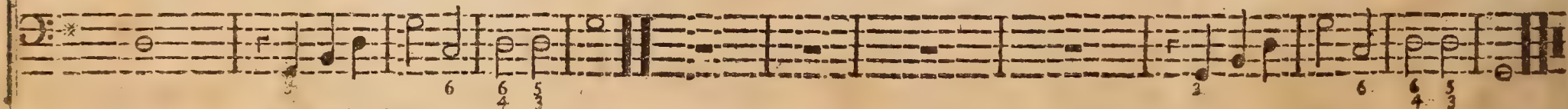
To shew thy love by morning



And talk, &c.



light, And talk of all - - - thy truth at night. To shew, &c.



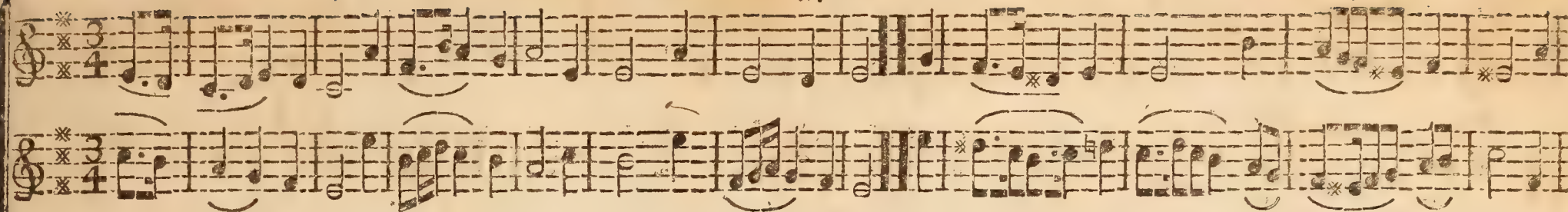
And talk, &c.



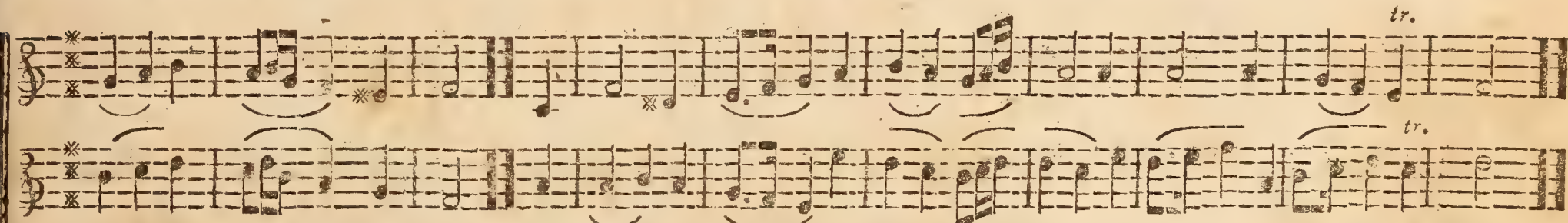
# Lambeth. C, M--D.

15

*tr.*



Keep silence all cre-at-ed things, And wait your Maker's nod ; My soul stands trembling while she sings, The



honors of her God : Life death and hell and worlds unknown, Hang on his firm decree.





*Lambeth.* Continued.

He sits on no pre - ca - rious throne, Nor bor - rows leave to be.

6 6 6 84 6 6 6 5

Rept. F.

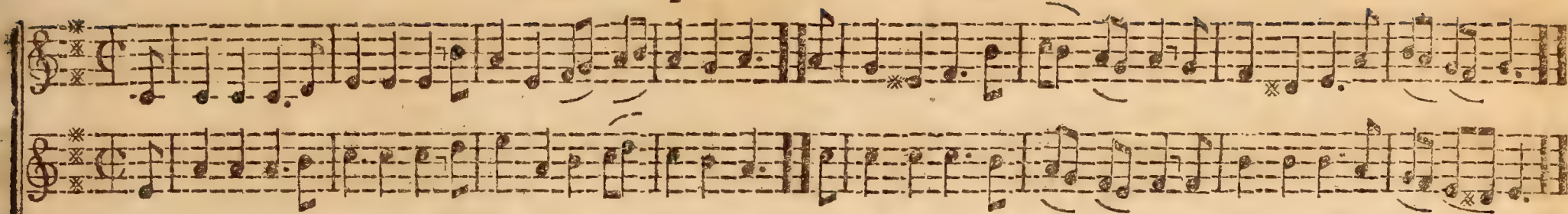
*Darnwells.* P. M.

Lord of the worlds above, How pleasant and how fair ; The dwellings of thy love, Thy earthly temples are ; To thine abode my heart aspires, With warm desires to see my God.

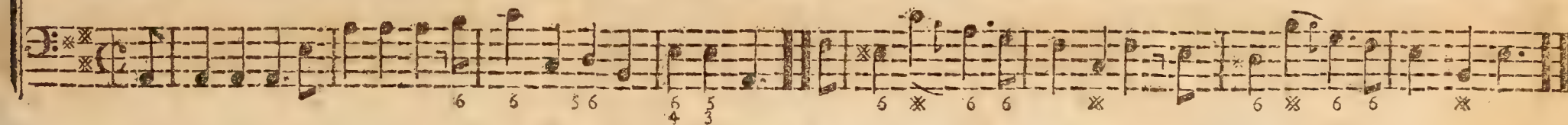
6 5 6 6 6 6 6 6 \* 6 6 \* 6 7 5 5 6 4 6 7 6 6 6 5

tr. tr. tr. tr.

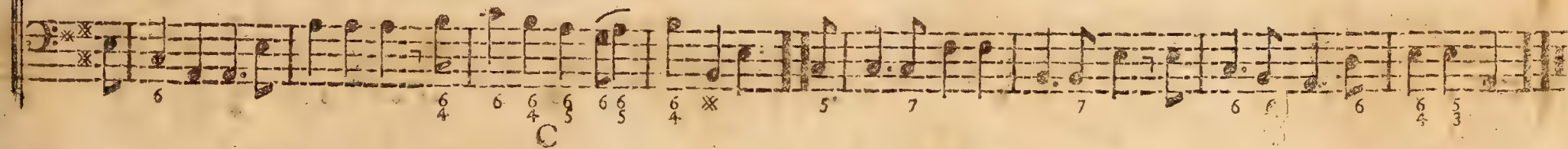




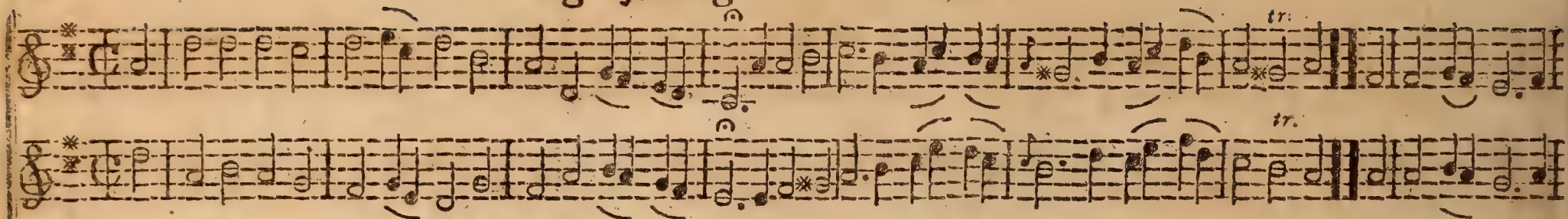
Who shall the Lord's elect condemn, 'Tis God that justifies their souls, And mercy like a mighty stream, O'er all their sins divinely rolls.



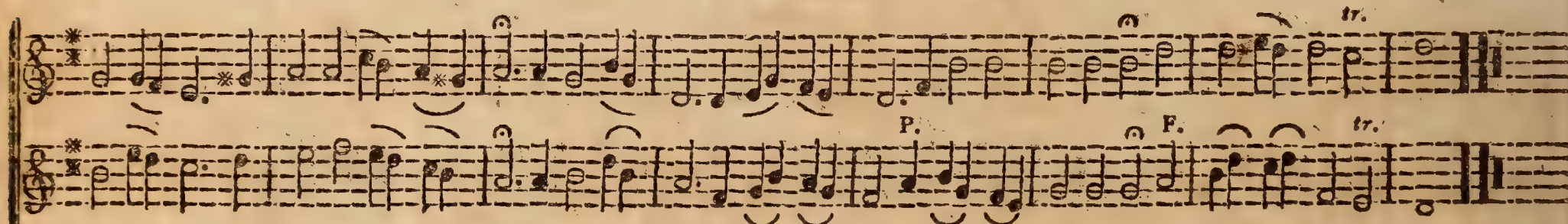
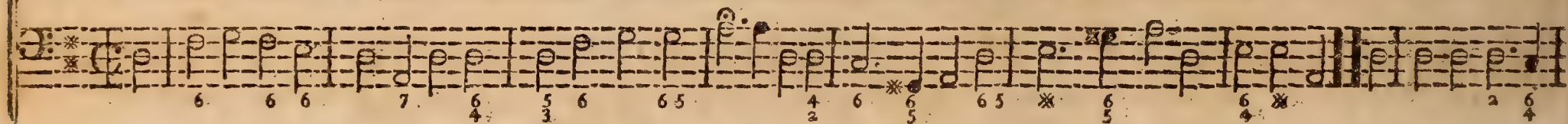
Who shall adjudge the saints to hell, 'Tis Christ that suffer'd in their stead, And the salvation to fulfil, Beheld him rising from the dead.



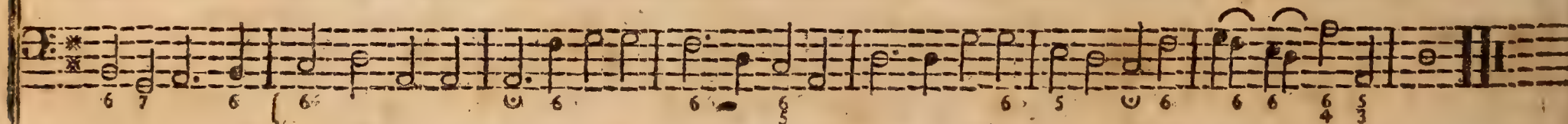


*Knightsbridge.* C. M---D.

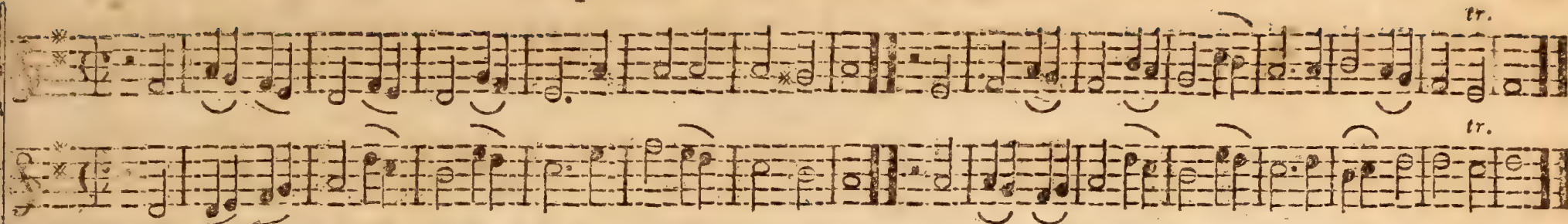
I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honor of his word, The glory of his cross, Jesus my God, I



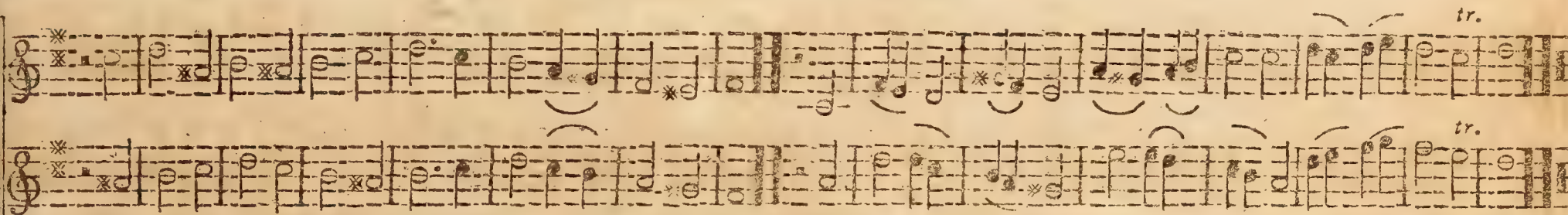
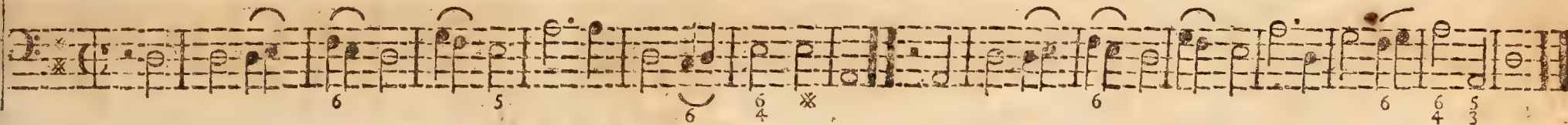
know his name, His name is all my trust ; Nor will he put my soul to shame, Nor let my hope be lost. Nor let my hope be lost.



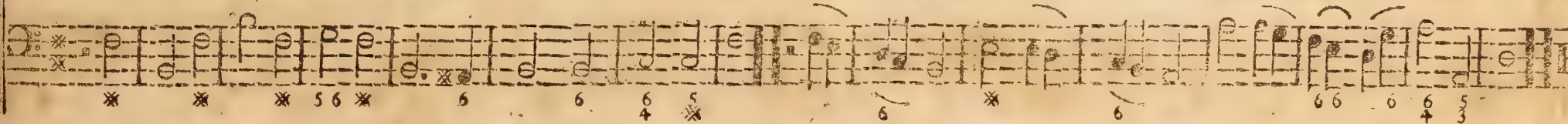




Great is the Lord, his works of might, Demand our noblest songs; Let his assembled saints unite, Their harmony of tongues.



Great is the mercy of the Lord, He gives his children food; And ever mindful of his word, He makes his promise good.





This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features several trills (tr.) and slurs. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with various chords and intervals.

Thus far the Lord has led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known,

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system, maintaining the 3/4 time signature and key signature. Trills and slurs are used to indicate specific musical ornaments and phrasing.

Some fresh memorial of thy grace. Much of my time has run to waste, And I per - haps am near my home;



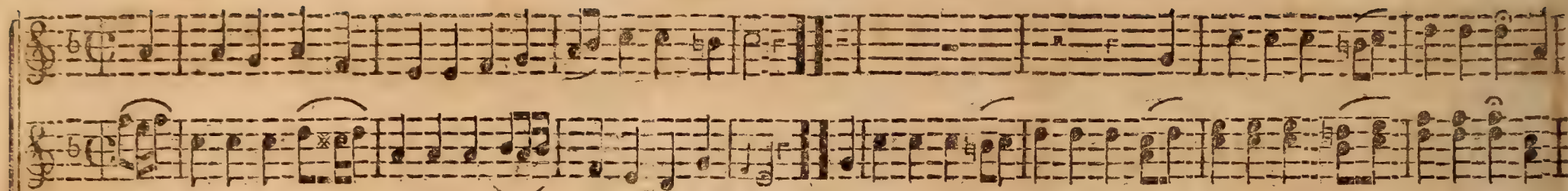
But he forgives my follies past, He gives me strength for days to come. :||

*Southborough.* S. M.

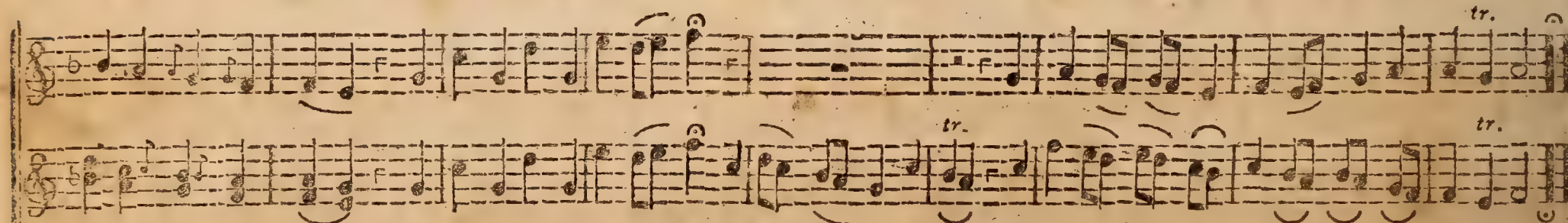
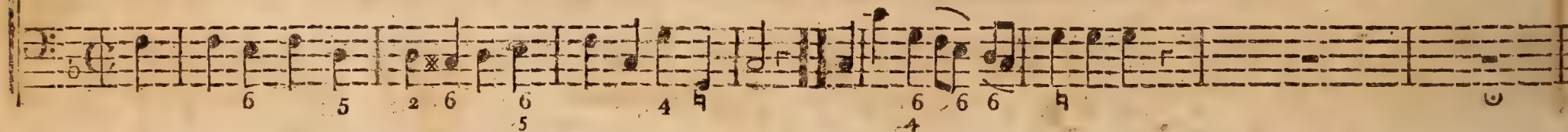
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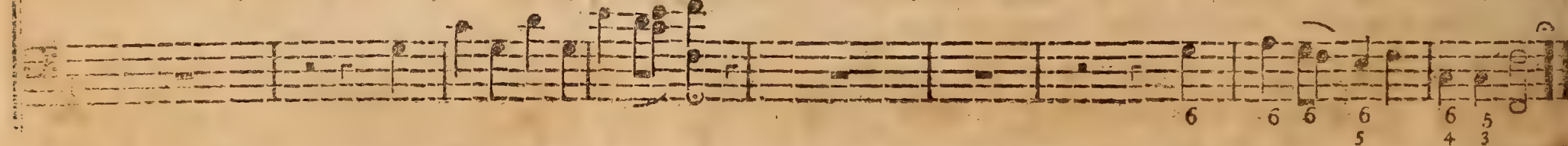
## Georgia. C. M---T.



Now to the Lord that once was slain, Be endless blessings paid. Salvation, glory joy remain, Salvation, glo - ry joy remain, For-



ever on thy head. Salvation, glory joy remain, For-ev - er on thy head. Forever, ev - er ev - er ev - er on thy head.





# Georgia. Continued.

23

*Affect. Pia.*

Thou hast re-deem'd us by thy blood, And set the prisoner's free; Hast made us kings and priests to God, And we shall

4 5 6 5 6 6 5  
2 3 4 3 1 4 3

*tr. Sym.*

*tr. Da Capo.*

reign, And we shall reign, shall reign with thee.

*Da. Capo*



tr.

Great God, my maker and my king, Of thee I'll speak, of thee I'll sing; All thou hast done and

5 5 6 8 6\* 4 6 6 4 5

tr.

tr.

tr.

tr.

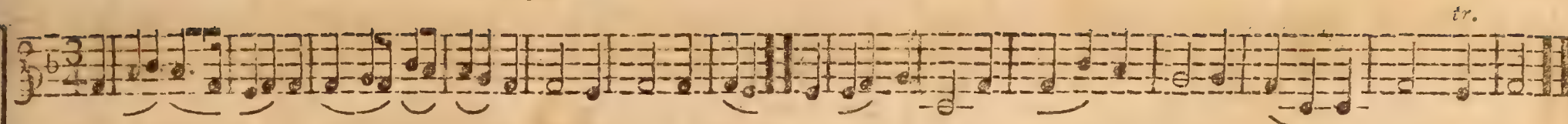
Still thou dost, Proclaim the good, proclaim the just. Proclaim the good, proclaim the just.

6 8 5 6 6 6 5 4 3

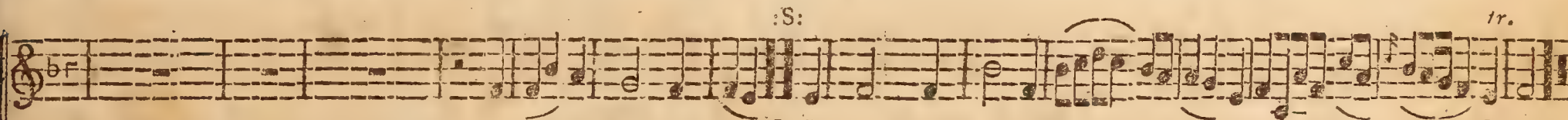
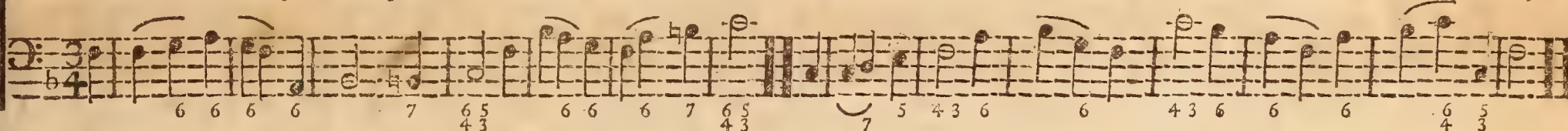


*Pensance.* C. M---D.

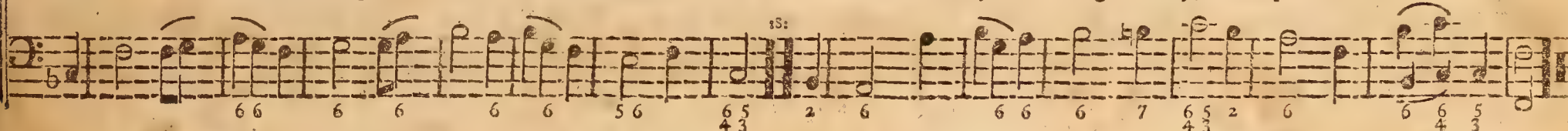
25



Ho-lan-nah to the prince of peace, That cloath'd himself in clay ; Enter'd the iron gates of death, And tore the bars away.



Death is no more the king of dread, Since our Immanuel role ; He took the tyrants sting a-way, And spoil'd our hellish foes.



D



How sad our state by na-ture is, Our sin how deep it stains;

And Satan binds our captive minds, Fast in his slavish chains; But there's a voice of sov'reign grace, Sounds

6 6 6 6 5 6 6 6 6 6 7 6 6

from the lac-red word: Ho! ye dis-par-ing sin-ners come, And trust up-on the Lord.

6 6 7 6 5 6 6 5 6 6 5 6



tr.

P.

F.

tr.

Holy Ghost dispel our sadness, Pierce the clouds of sinful night, Come thou source of sweetest gladness, Breathe thy life and spread thy light.

7 6

7 6 6

6 6 5

4 3

7 6

6

6 5

4 3

tr.

P.

Lovely spir-it, God of peace, Great distributor of peace; Rest upon this con-gre-gation, Hear, O hear our

6

6 5 6 4

6 4



# Ingatestone. Continued.

Three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is also in treble clef with a key signature of one flat and a common time signature. The third staff is in bass clef with a key signature of one flat and a common time signature. The music features various notes, rests, and ornaments. A fermata is placed over a note in the second staff. A trill is marked with 'tr.' above a note in the second staff. A triplet of eighth notes is marked with a '3' below it in the second staff. The lyrics 'sup - pli - ca - tion. Rest, &c.' are written below the second staff. Fingering numbers (6, 5, 4, 3, 6, 7, 3) are written below the third staff.

sup - pli - ca - tion. Rest, &c.

## Southampton. L M---D.

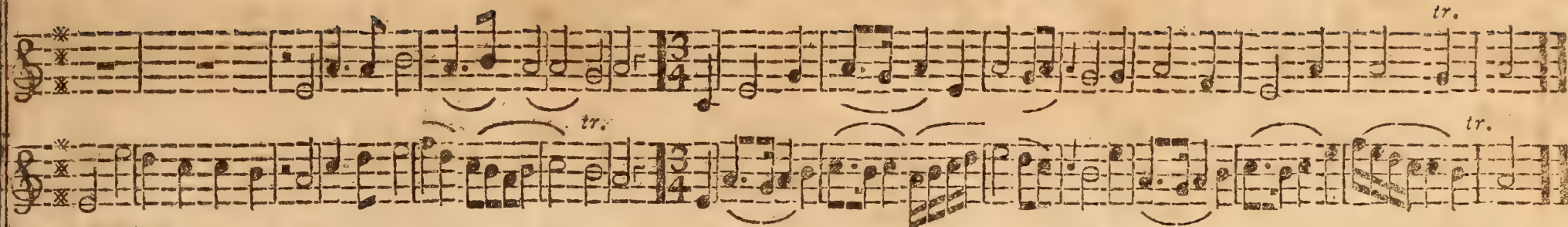
Three staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is also in treble clef with a key signature of one flat and a common time signature. The third staff is in bass clef with a key signature of one flat and a common time signature. The music features various notes, rests, and ornaments. A fermata is placed over a note in the second staff. A trill is marked with 'tr.' above a note in the second staff. A triplet of eighth notes is marked with a '3' below it in the second staff. The lyrics 'Give to our God im - mor - tal praise, Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mer-' are written below the second staff. Fingering numbers (6, 6, 7, 7, 6, 5, 6, 5, 6, 6, 6, 5, 3) are written below the third staff.

Give to our God im - mor - tal praise, Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mer-

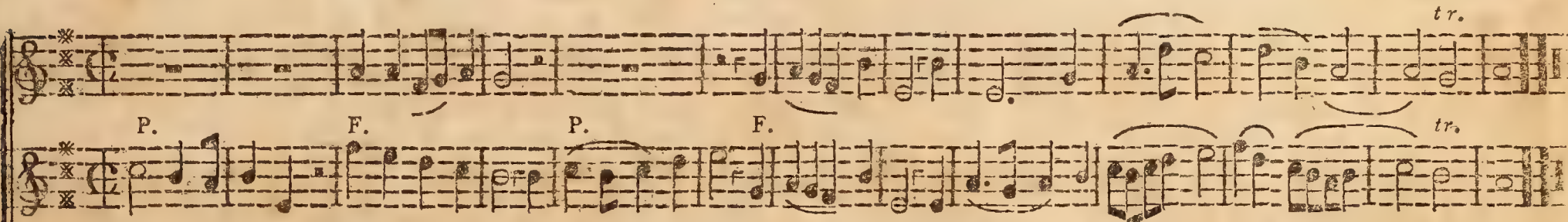
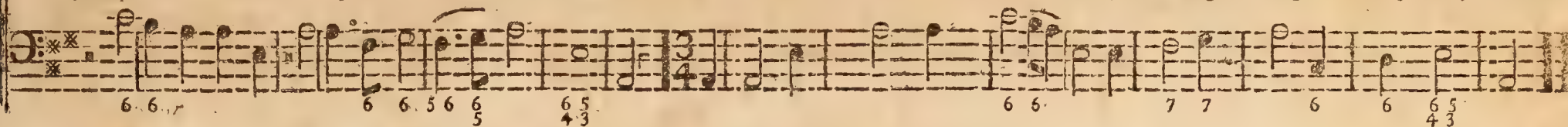


# Southampton. Continued.

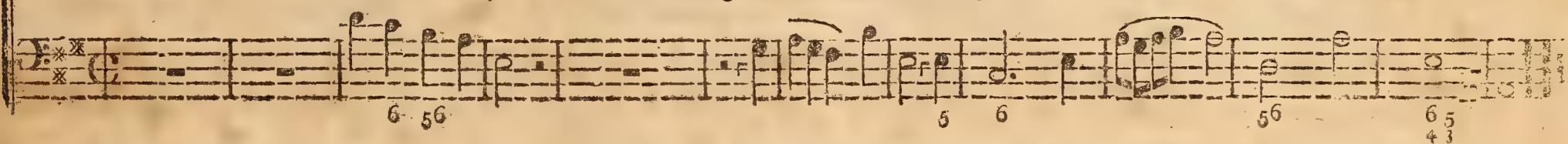
29



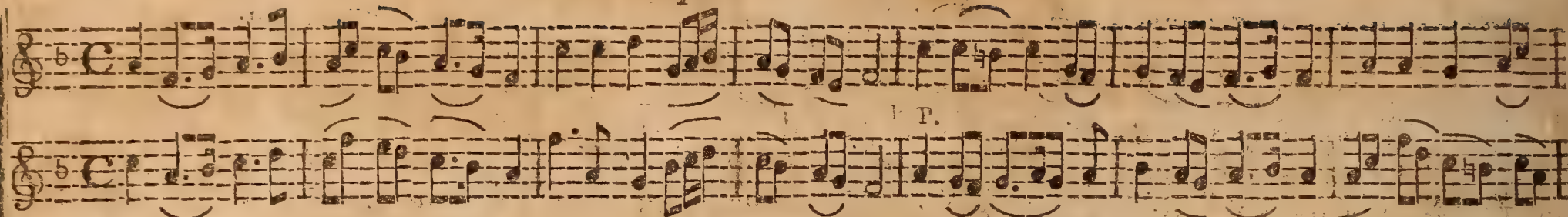
cies, Repeat his mercies, Repeat his mercies in your song ; Give to the Lord of Lords renown, The king of kings with glo - ry crown.



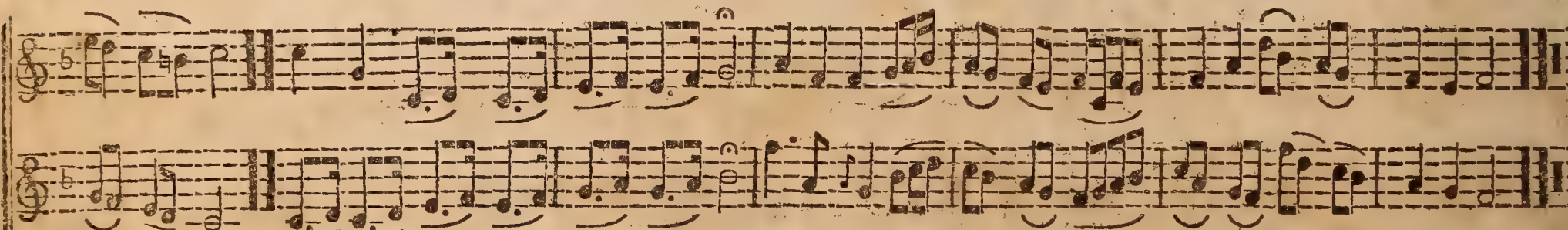
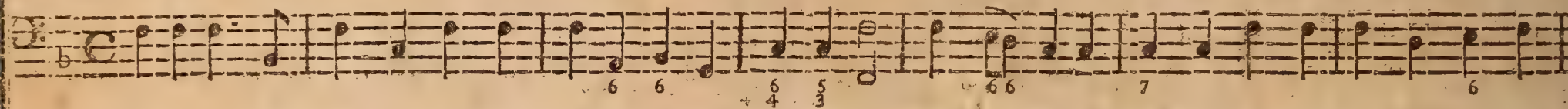
His mercies ever ever shall endure, When lords and kings When lords and kings When lords and kings are known no more.



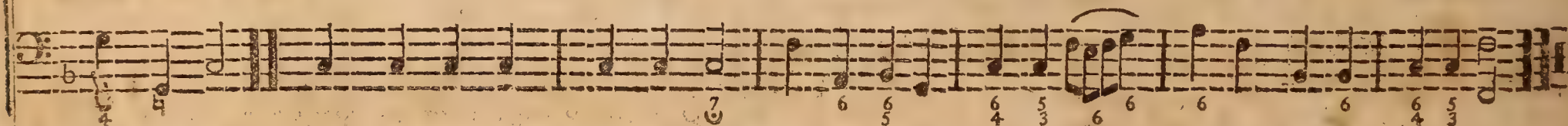




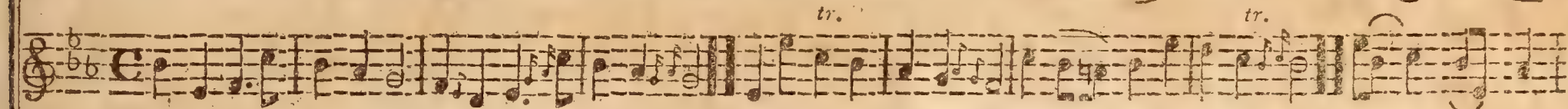
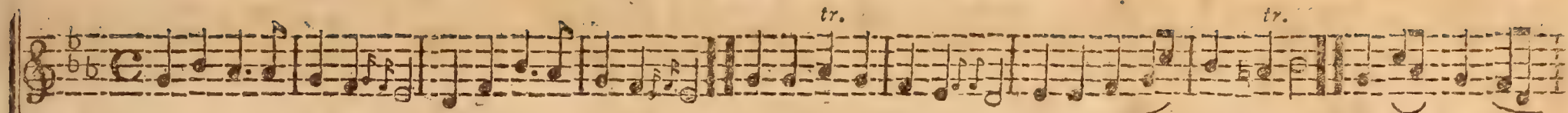
One there is a-bove all others, Well deserves the name of friend, His is love beyond a brother's, Costly free and



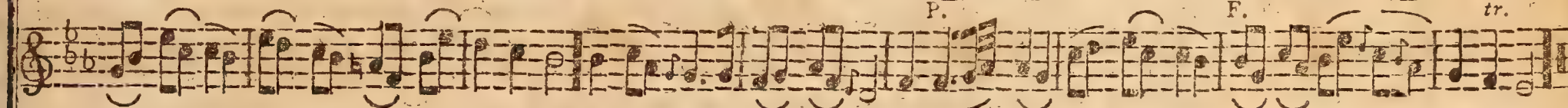
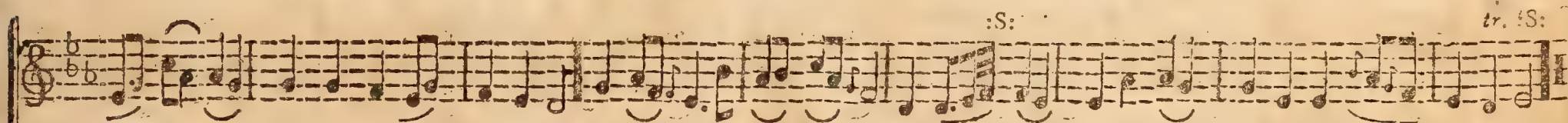
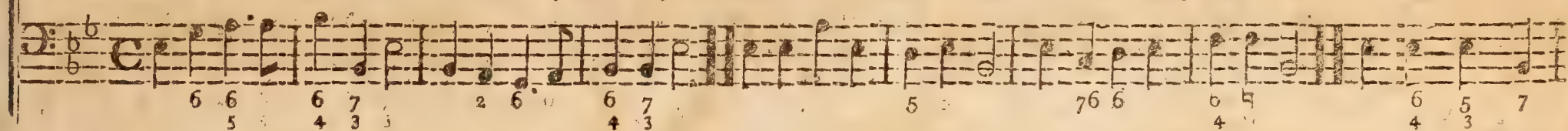
knows no end: They who once his kindness prove, Find it ev - er - last-ing love. Find it ev - er - last-ing love.



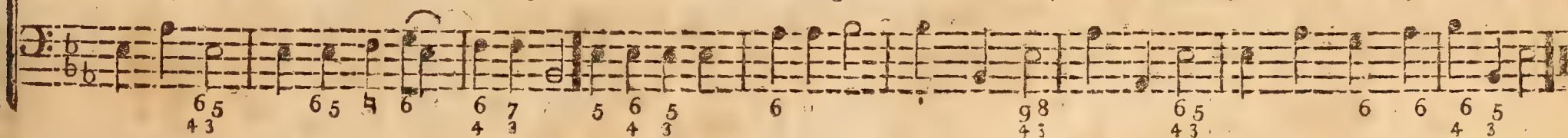




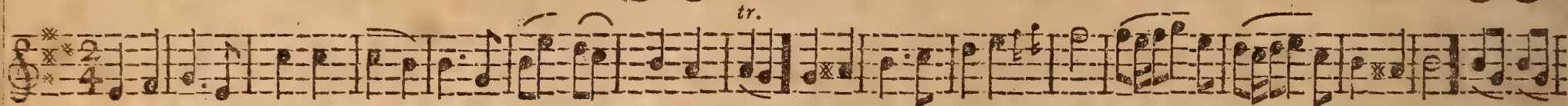
Jesus lover of my soul, Let me to thy bosom fly ; While the nearer waters roll, While the tempest still is high. Hide me O my



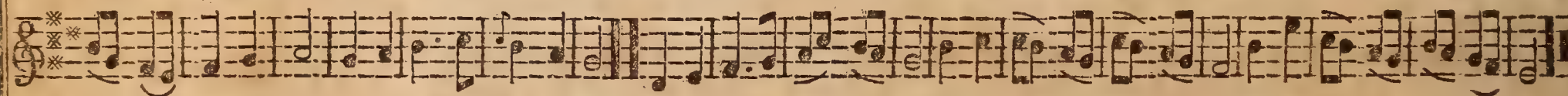
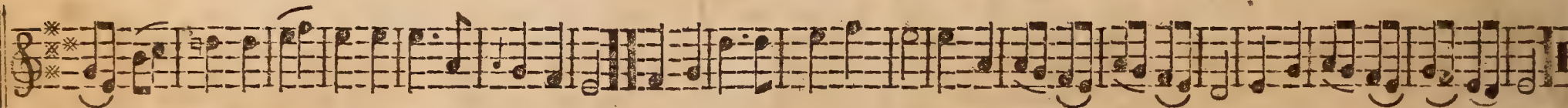
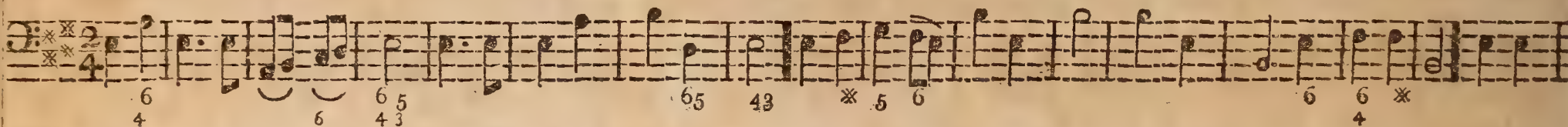
Saviour hide, Till the storm of life is past, Safe in - to the haven guide, O re - ceive, O re - ceive, O receive my soul at last.



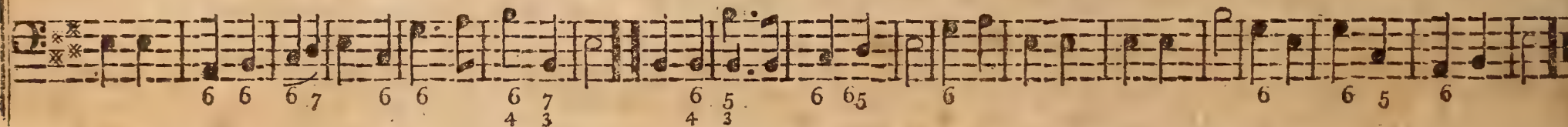




Children of the heavenly King, As ye journey ſweetly ſing, Sing your Savior's worthy praiſe, Glorious in his works and ways, Ye are

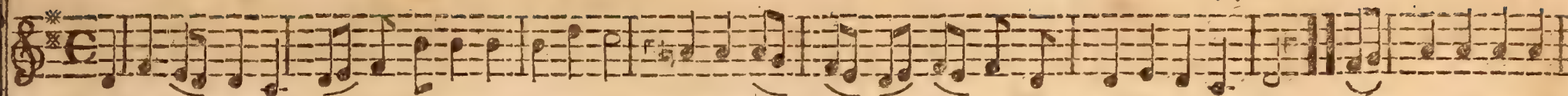


trav'ling home to God, In the way the fathers trod, They are happy now and ye, Soon their happineſs ſhall ſee. :ll:

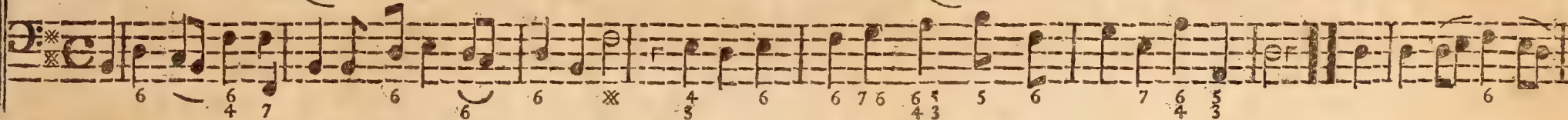
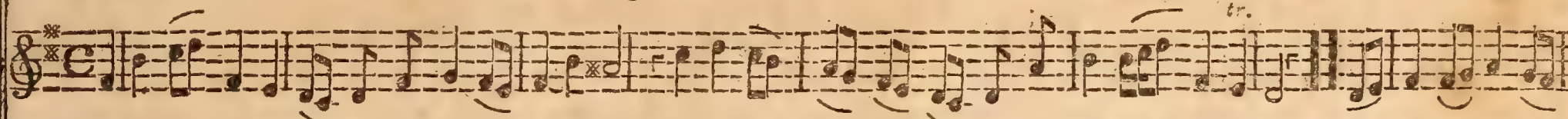




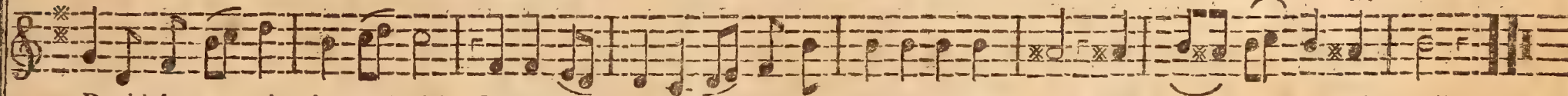
*tr.*



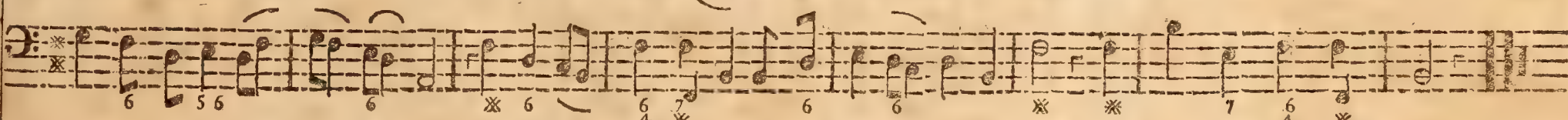
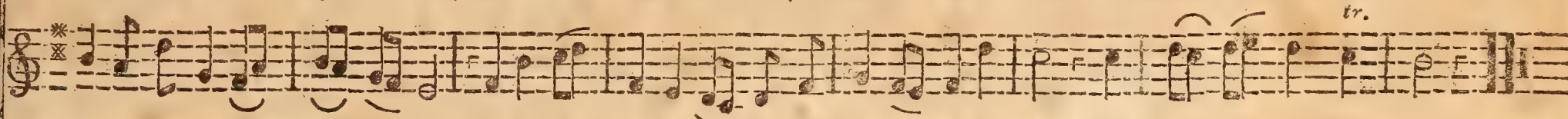
When first my soul en - list-ed, My Savior's foes to fight, Mistaken foes in - list-ed, I was not arm'd aright, So Saul advised



*tr.*



David he cer-tain - ly would fail, Nor could his life be sav - ed, Without a coat of mail. Without a coat of mail.



E



tr.

Sy.

tr.

Hark hark how the watchmen cry, Attend the trumpet's found, Stand to your arms the foe is nigh, The pow'rs of hell fur-

P.

The day of battle is at hand. The day of battle is at

round,

Who bow to Christ's command, Your arms and heart prepare, The day of battle is at hand, The day of battle

Orgn. P.

Your arms,

The day of battle is at hand, The day of battle is at



*Stepney.* Continued.

35



hand, Go forth, Go, &c.

Sym.



is at hand; Go forth to glorious war. Go forth to glorious war.



hand, <sup>2</sup>Go forth, Go, &c. <sup>2</sup>

*Middlesex.*



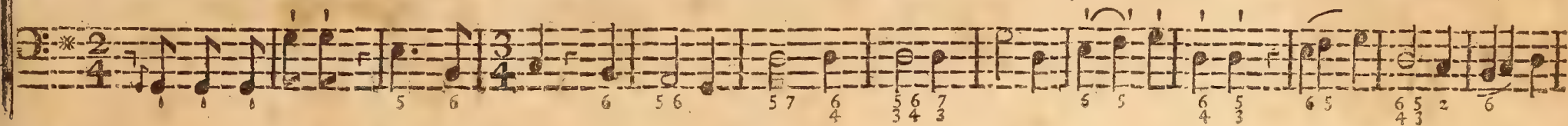
*Vivace.*

Affect.

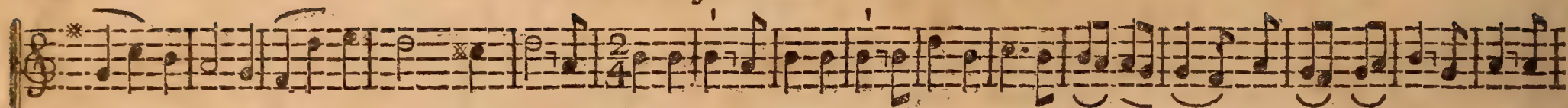
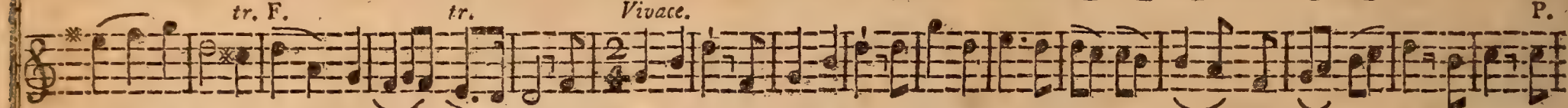
P.



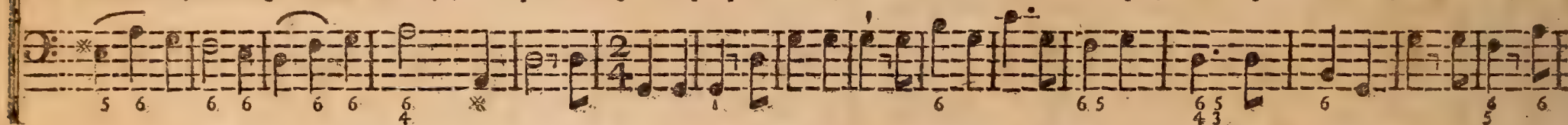
With fiery serpents, greatly pain'd, When Israel's mourning tribes complain'd, With fiery serpents greatly pain'd, And sigh'd to





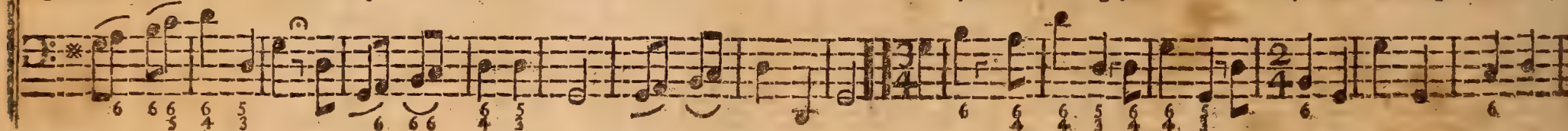
*tr. F.**tr.**Vivace.**P.*

be reliev'd, And sigh'd to be reliev'd, A serpent straight the prophet made, Of molten brags to view display'd, The patients look'd and liv'd, The

*F.**Sy.**Affetto. P.*

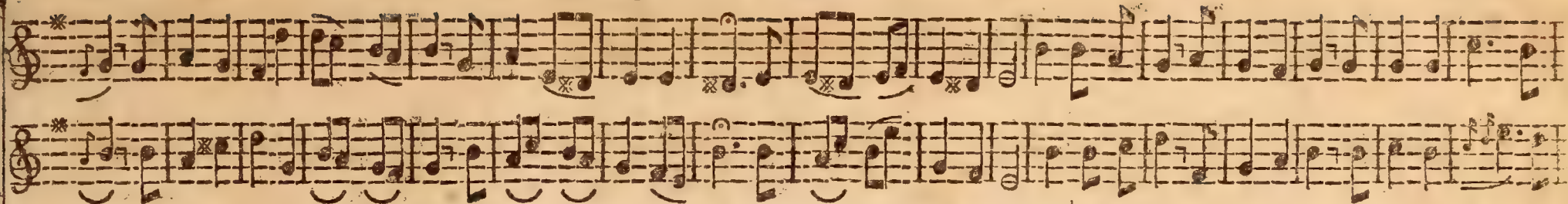
patients look'd and liv'd, The patients look'd and liv'd.

But O, what healings, ill: But O, what healings to the

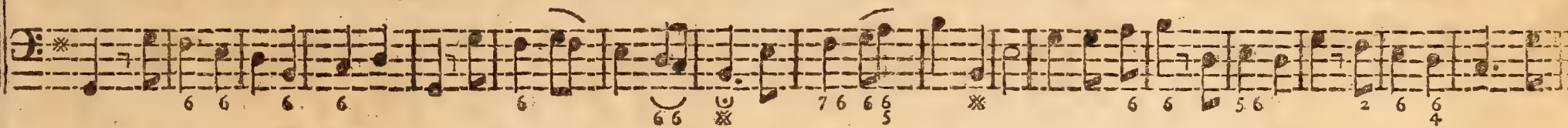




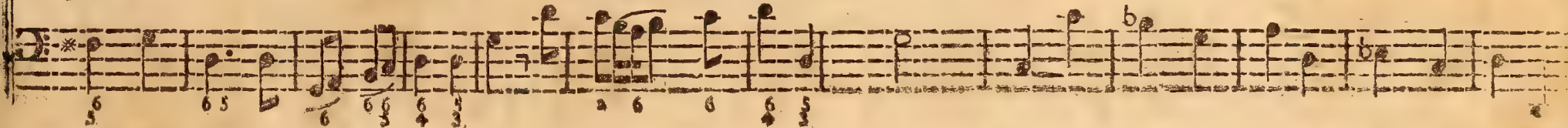
*Middlesex.* Continued.



heart, Doth Jesus' greater cross impart, To those that seek a cure? To those that seek a cure? Israel of old, and we no less, The same indulgent



grace confess, While life and breath endure. While life and breath endure.





*Middlesex.* Continued.

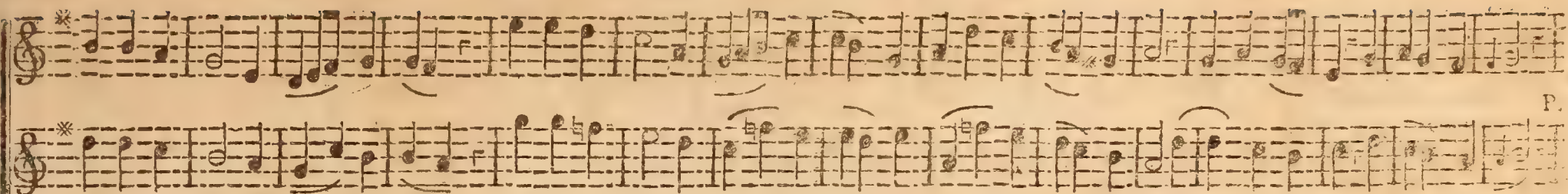
Andante. P. F.

To reason's view so strange effect, Self righteous souls will still reject, And perish in their pride, And perish in their pride, Not so the stung with

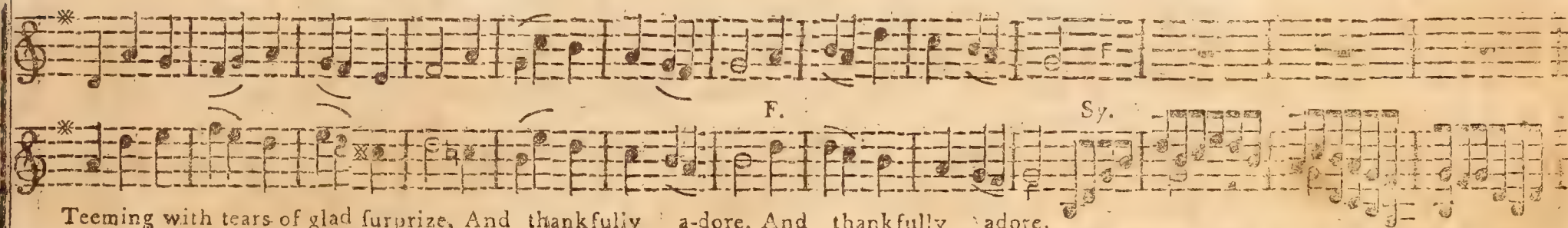
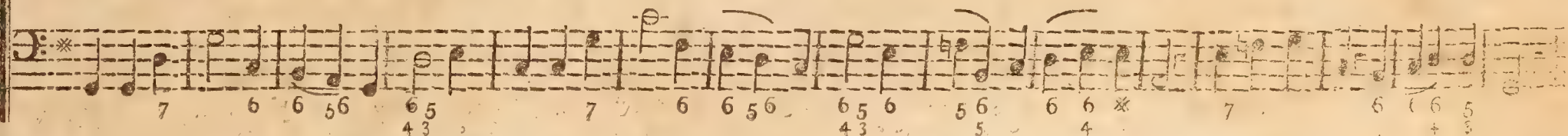
The image shows a page from a hymn book. It contains three staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains the melody for the first part of the hymn. Below the first staff, the lyrics "sin and law, These all their rich salvation draw, From Jesus' bleeding side: From Je-sus' bleeding side." are written. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature, continuing the melody. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature, providing a bass line. Below the third staff, there are numbers indicating fingerings: 6, 6, 6, 6, 6, 6, 6, 7, 6, \*, 7, 6, 6, 6, 6, \*. There are also asterisks and a "Vivace. Sy." marking on the second staff.

sin and law, These all their rich salvation draw, From Jesus' bleeding side: From Je-sus' bleeding side.

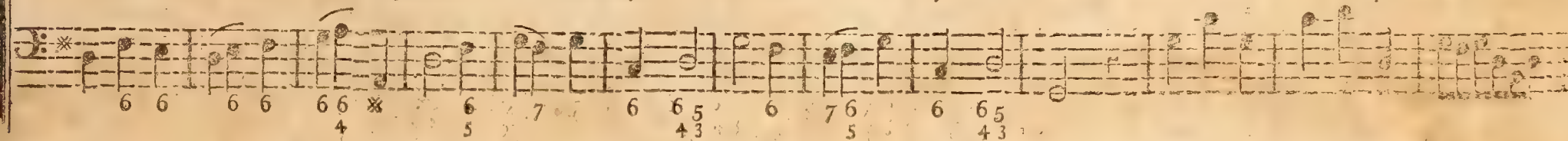




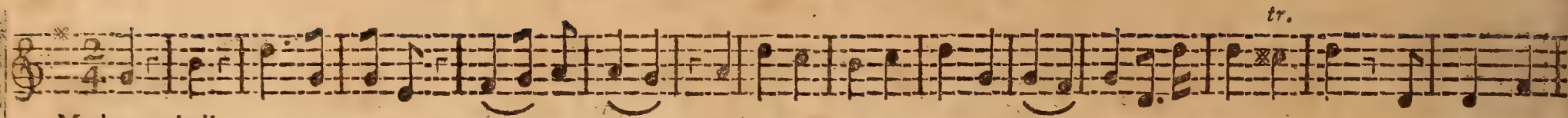
May we then view the matchless cross, All other objects count but loss, No other gain explore, Here still be fixt our feasted eyes.



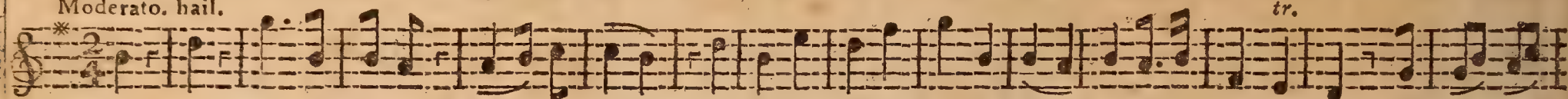
Teeming with tears of glad surprize, And thankfully a-dore. And thankfully a-dore.



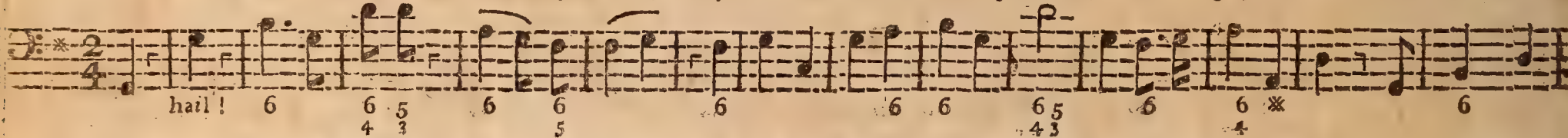




Moderato. hail.



Hail ! hail ! great Immanuel, balmy name, Thy name the ransom'd will proclaim, Thee, we physician call ; We own no



hail !

6

6 5  
4 3

6

6

5

6

6

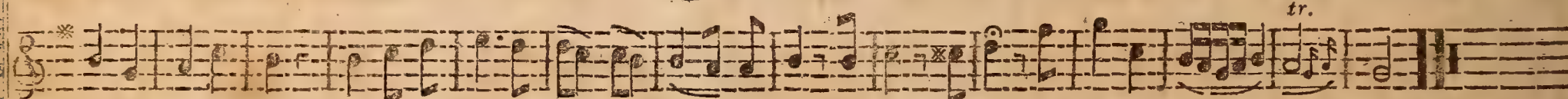
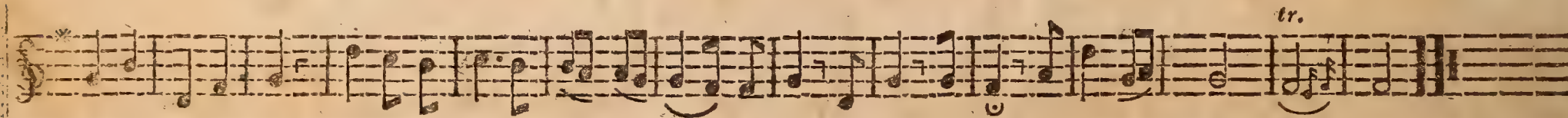
6

6 5  
4 3

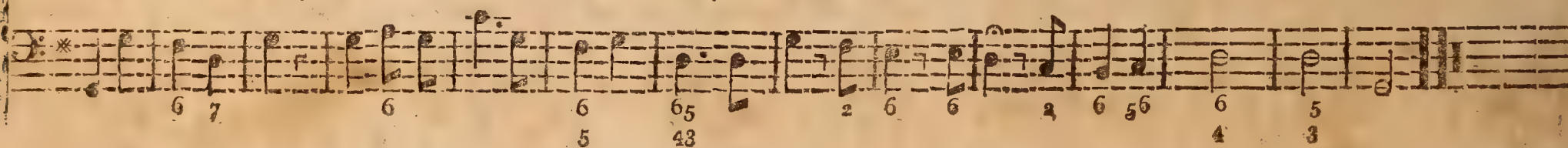
6

6 \*

6



other cure but thine, Thou the de - liv - er - er di - vine, Our health our life our all ! Our health our life, our all !



6 7

6

6

6 5  
5 4 3

2

6

6

2

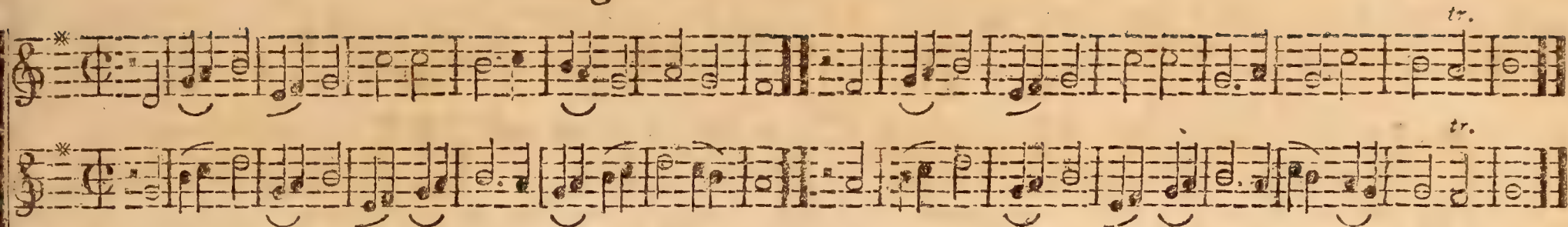
6 5 6

6

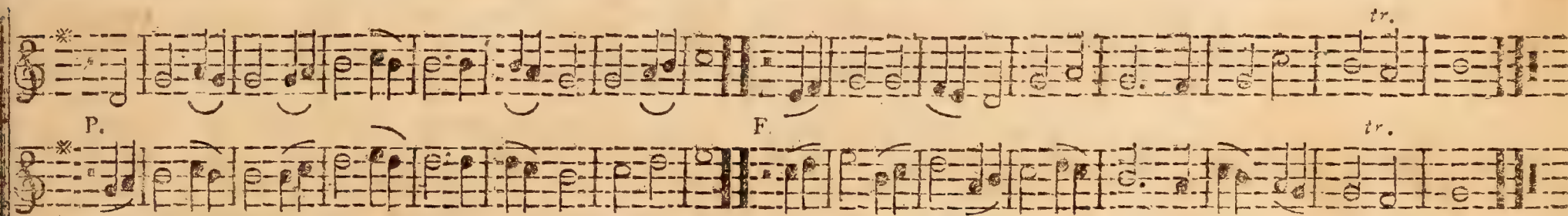
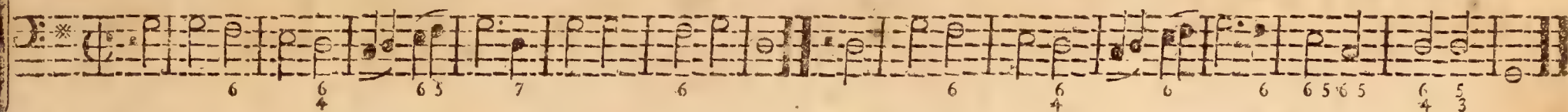
4 3

5

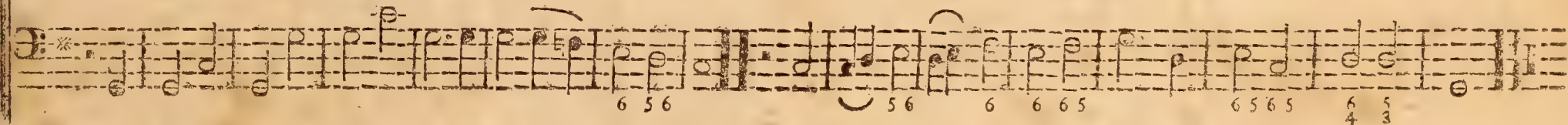




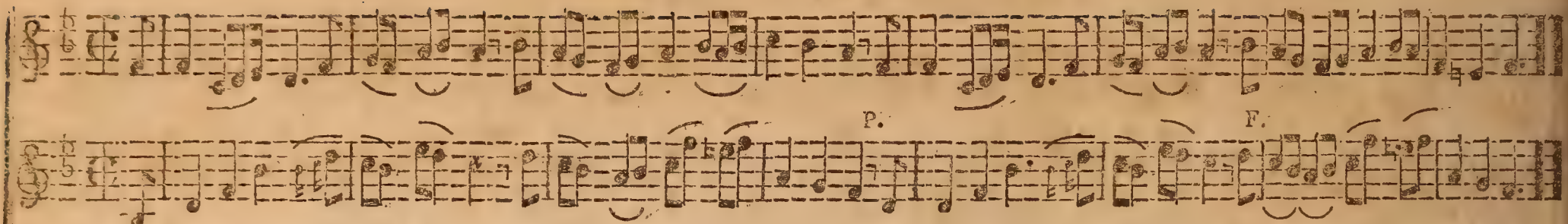
Behold the glories of the Lamb, Amidst his father's throne, Prepare new honors for his name, And songs before unknown.



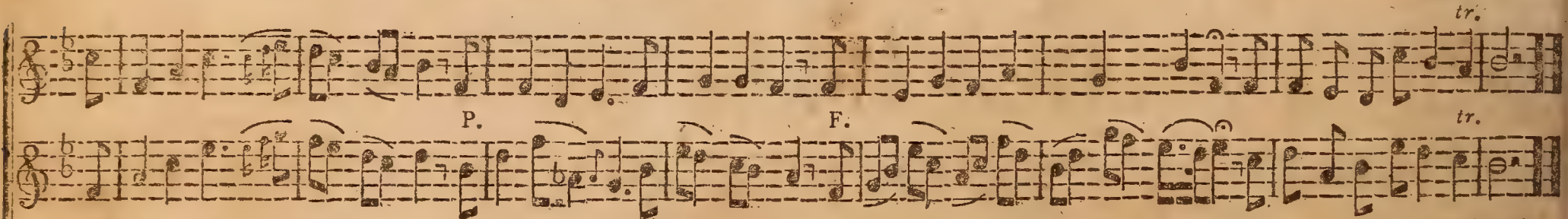
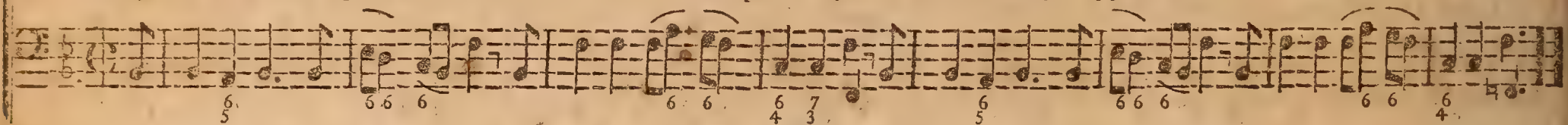
While angels worship at his feet, And saints around him throng, The church on earth with joy shall meet, And join the heavenly song.



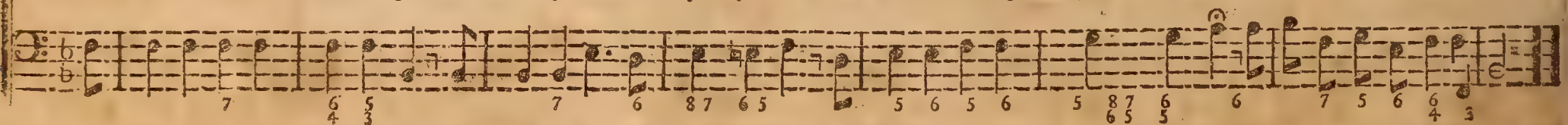




Away my un-believ-ing fear, Fear shall in me no more take place, My Saviour doth not yet appear, He hides the brightness of his face.



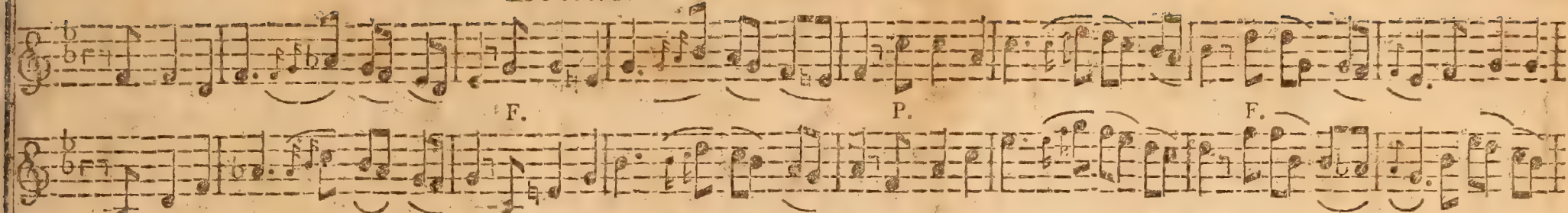
But shall I therefore let him go, And base-ly to the tempter yield? No; in the strength of Jesus, no; I never will give up my shield.



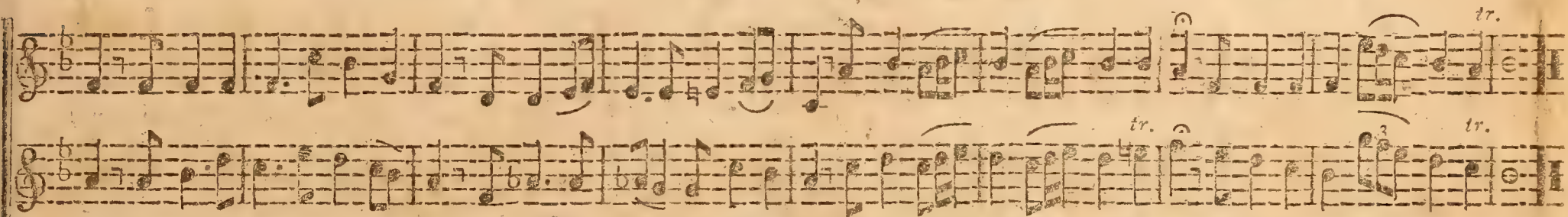


# Bowden. Continued.

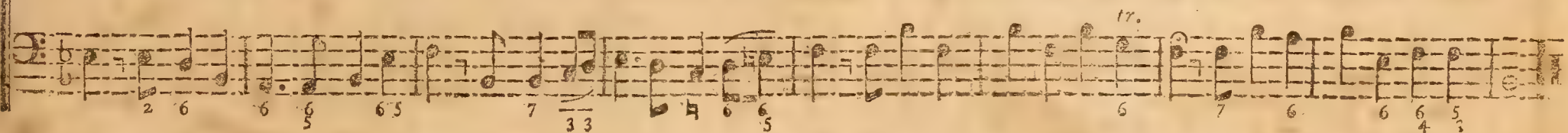
43



Altho' the Vine its fruit deny, Altho' the Olive yield no oil, The with'ring Fig-tree droop and die, The field illude the tiller's

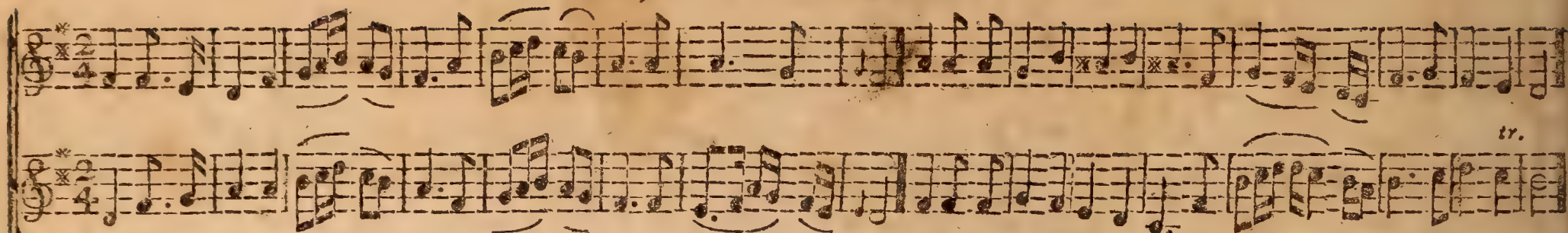


toil, The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.

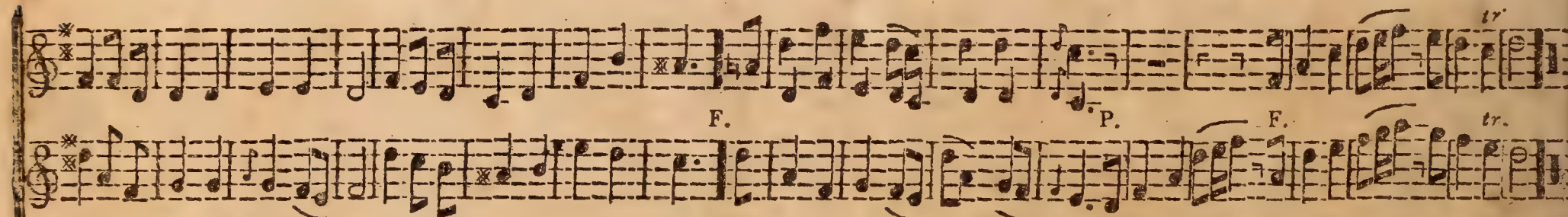
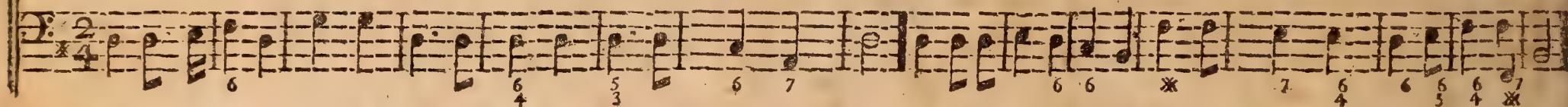




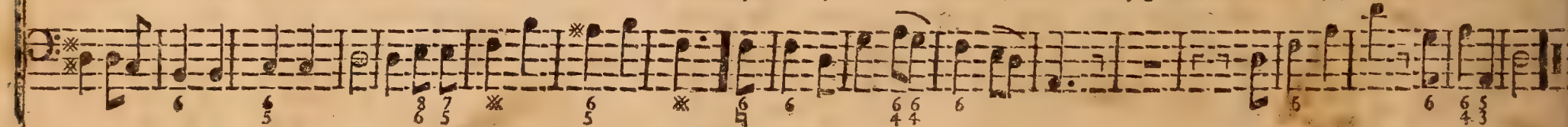
## Leinster. L. M--D.



Ho ev'ry one that thirsts draw nigh, 'Tis God invites the fall-en race, Mercy and free salvation buy, Buy wine and milk and gospel grace.



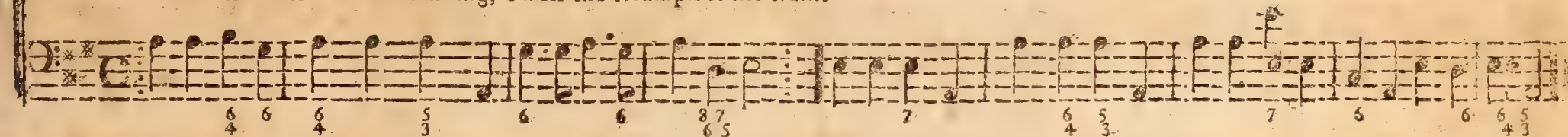
Come to the living waters come, Sinners obey your maker's call, Return ye weary wand'ers home, And find my grace, And find my grace reach'd out to all.



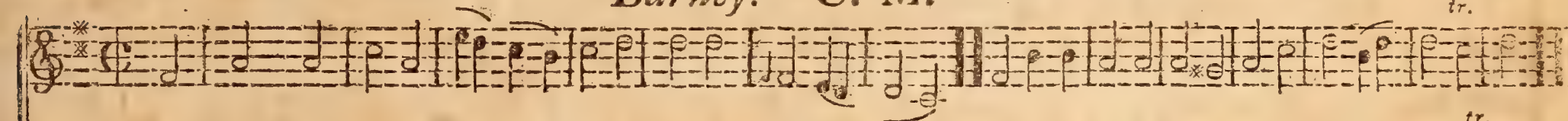




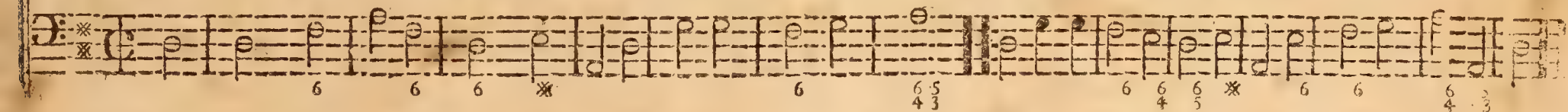
Lol he comes in clouds descending, Once for favor'd sinners slain,  
Thousand thousand saints attending, Swell the triumph of his train. Hallelujah, :ll: - :ll: Jesus now shall ever reign

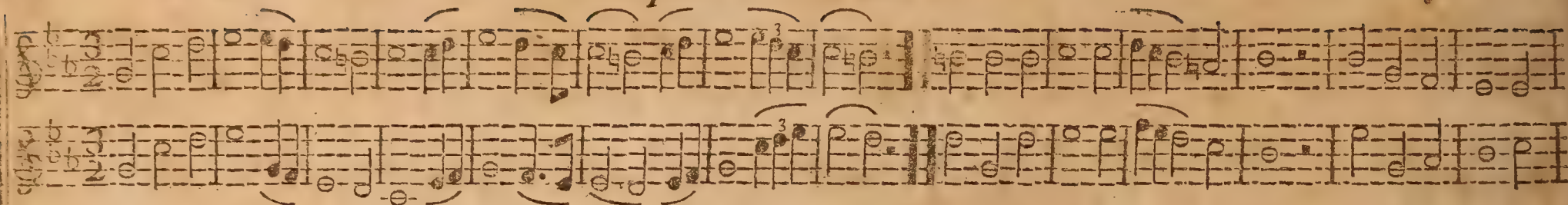


*Barney.* C. M.

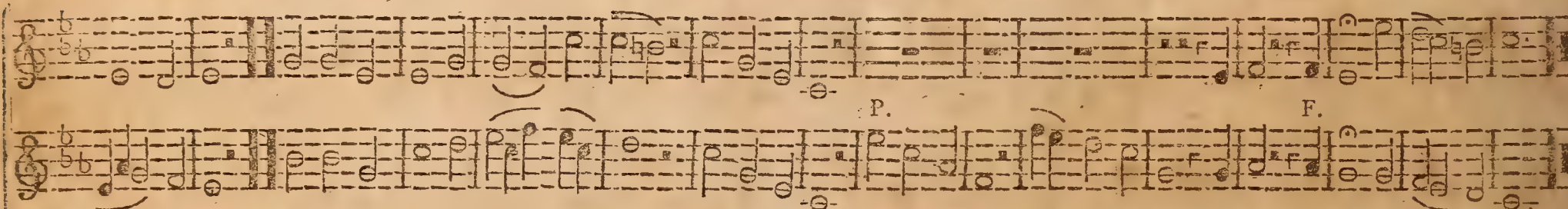
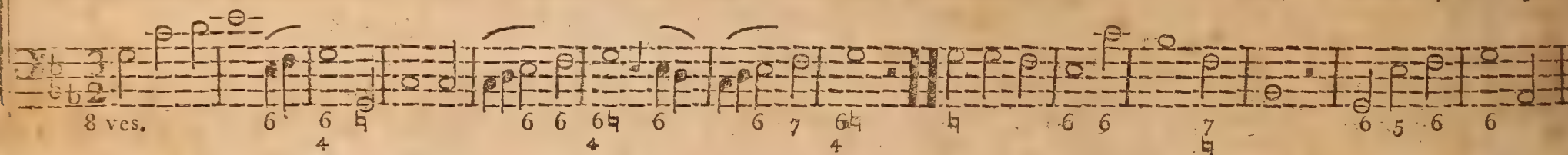


God, my supporter and my hope, My help for -ev - er near; Thine arm of mercy held me up, When sinking in despair

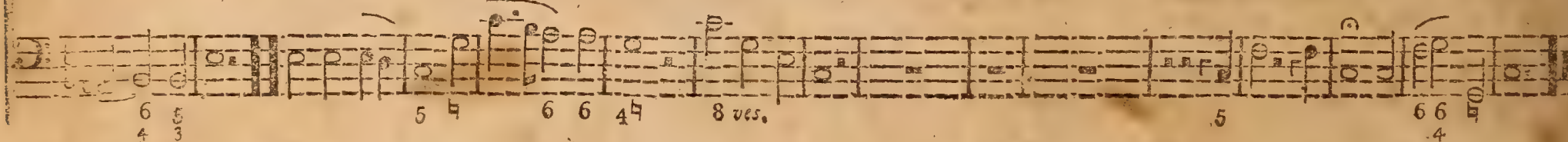




O love divine, What hast thou done, Th' immortal God hath di'd for me ; The father's co-e-ter-nal son, Bore all my sins up-



on the tree ; Th' immortal God for me hath di'd, My Lord my love, My Lord my love, My Lord my love, My Lord my love is crucify'd.



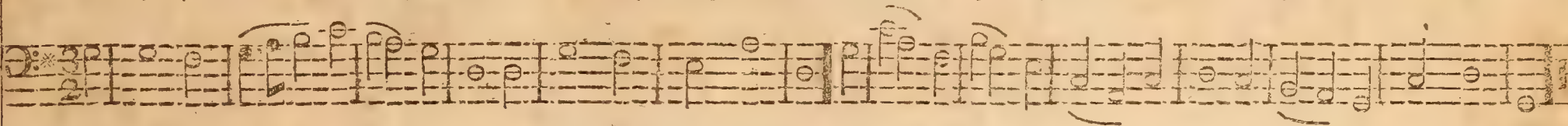


# Fredericksburgh. C. M.

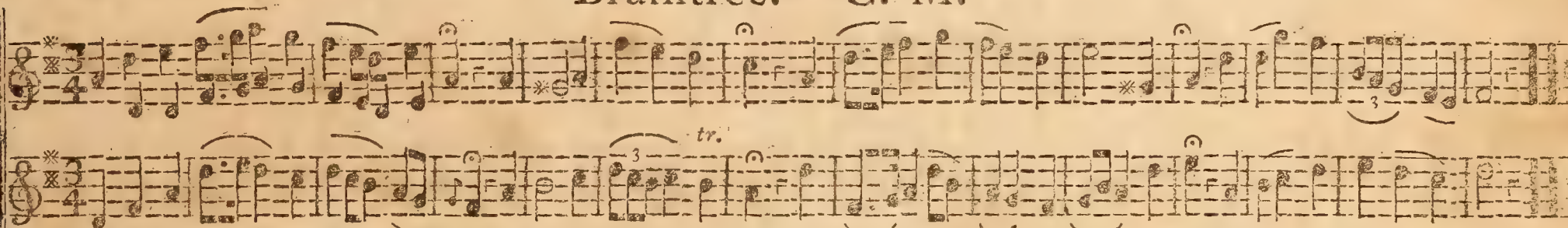
47



Rise rise, my soul and leave the ground, Stretch all thy thoughts abroad, And rouse up ev'ry tune-ful sound, To praise th'et-er - nal God.



# Braintree. C. M.



To heav'n I lift my waiting eyes, There all my hopes are laid ; The Lord that built the earth and skies, Is my perpetual aid.



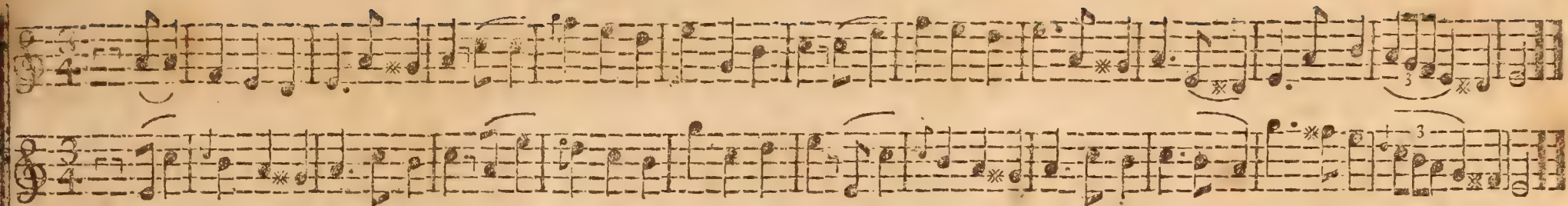
## Dettengen. C. M--D.

S: :S:

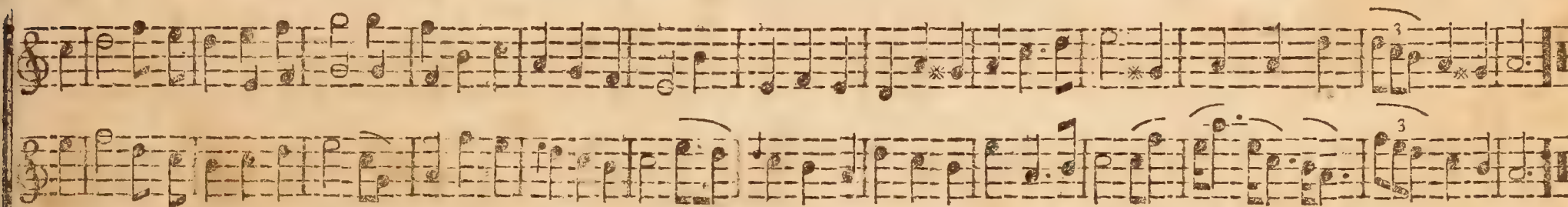
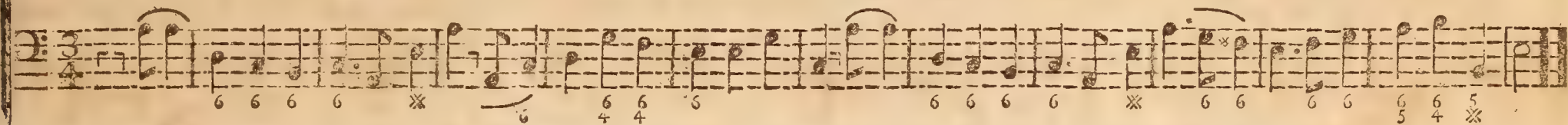
Give thanks to God the sov'reign Lord, His mercies still endure, What wonders hath his wisdom done, How mighty is his hand, Heav'n earth &  
 And be the king of kings ador'd, His truth is ever sure.

sea he fram'd alone, How wide is his command, Heav'n earth and sea :||: He fram'd alone, How wide is his command. How wide is his command.

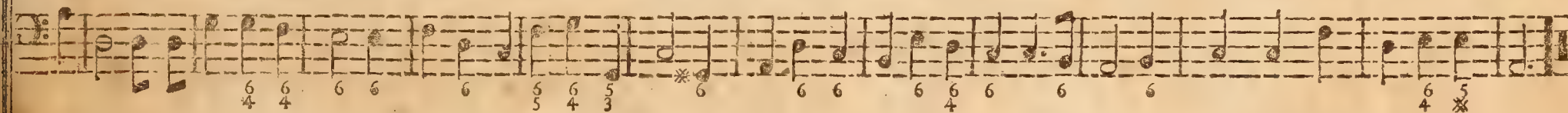




Ah, lovely appearance of death, No fight upon earth is so fair, Not all the gay pageants that breathe Can with a dead body compare.



With solemn delight I survey, The corpse when the spirit is fled, In love with the beautiful beautiful clay, And longing to be in its stead.



*tr.*

He reigns, the Lord the Sav - iour reigns, Praise him in e - van - gel - ic strains ; Let the whole earth in songs re-

6 5 6 5 6 6 5 7 6 8 7 6 6 5 6

*tr.*

joice, And distant islands join their voice ; Let the whole earth in songs rejoice, And distant islands join their voice ; His

P. F. *tr.* P.

6 5 5 6 6 6 6 7 6 6 6 5 6 6 6 5



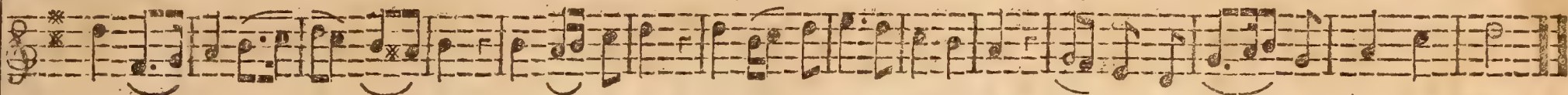
# Lea. Continued.

51

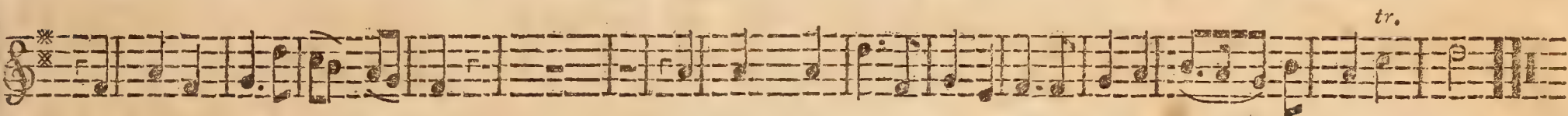
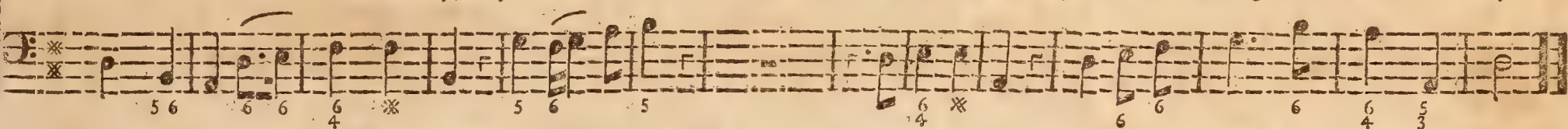


Cr.

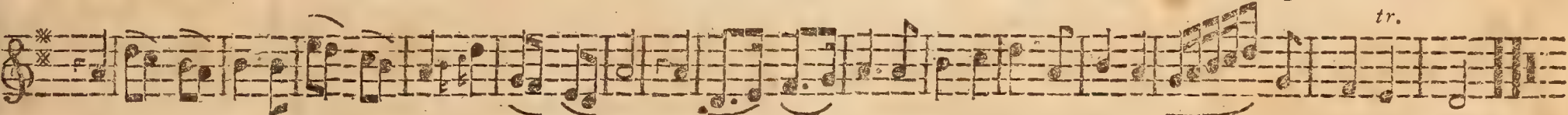
F.



en - e - mies with fore dif-may, Fly from the fight, Fly from the fight and shun the day, Fly from the fight and shun the day.



tr.



tr.

Then lift your heads ye faints on high, ye faints on high, And sing for your redemption's nigh. And sing for your redemption's nigh.



Our Lord is risen from the dead, Our Jesus is gone up on high, The pow'rs of hell are captive led, Dragg'd to to the portals of the

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in common time (C). The lyrics are written below the middle staff. The bottom staff includes figured bass notation: 4 2, 5 3, 6 4, 7 2, 5 3, 6 5 6, 5 6 \*, 6 7 =, \*, 7 =, \*, 2, —, 6 —, 6, 5.

sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.

The second system of the musical score also consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in common time (C). The lyrics are written below the middle staff. The bottom staff includes figured bass notation: \*, \*, 7 —, 5, \*, 7 —, 5, 6, 6, 6 \*, 6 —, 6, 6 \*, 4.

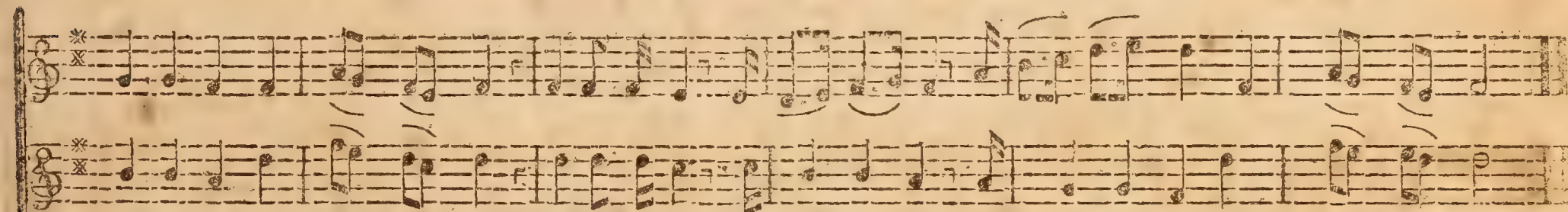


# *Cheshunt.* Continued.

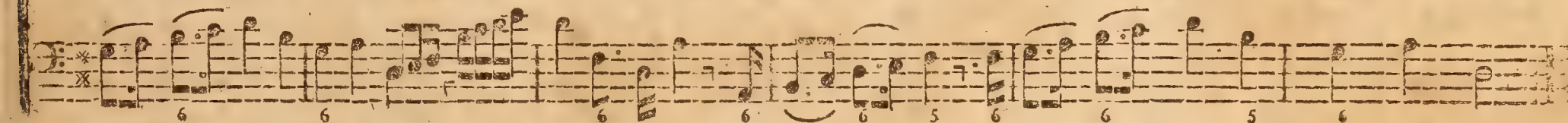
53



There his triumphal chariot waits, And angels chaunt the solemn lay. Lift up your heads ye heavenly gates, Ye



ev - er - last - ing doors give way. Lift up your heads ye heav'nly gates, Ye ev - er - last - ing doors give way.



## Cheshunt. Continued.

Sy. Pia.

tr.

Solo.

Loose all your bars of massy light, And wide un-

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a 'Sy. Pia.' marking and includes a trill ('tr.') and a solo section ('Solo.'). The lower staff is in bass clef with the same key signature and time signature. The lyrics 'Loose all your bars of massy light, And wide un-' are written below the staves.

fold th'e - the - rial scene ; He claims these mansions as his right, Receive the king of glo - ry in. He claims these mansions

This system contains the next two staves of music. The upper staff continues the melody with a trill ('tr.') marking. The lower staff provides the bass line. The lyrics 'fold th'e - the - rial scene ; He claims these mansions as his right, Receive the king of glo - ry in. He claims these mansions' are written below the staves.

Sy. P.

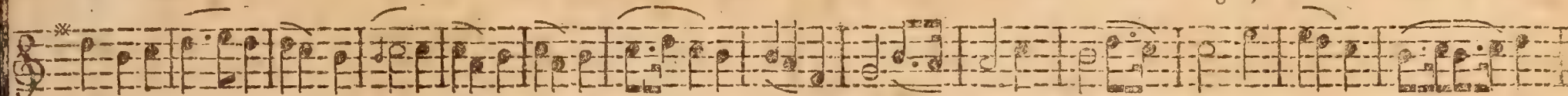
as his right, Receive the king of glory in. Receive the king of glory in.

This system contains the final two staves of music on the page. The upper staff includes a trill ('tr.') marking. The lower staff continues the bass line. The lyrics 'as his right, Receive the king of glory in. Receive the king of glory in.' are written below the staves.

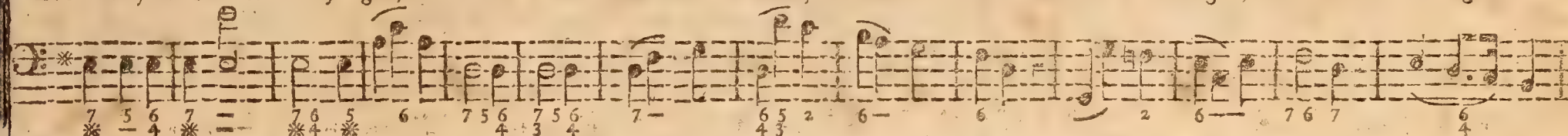




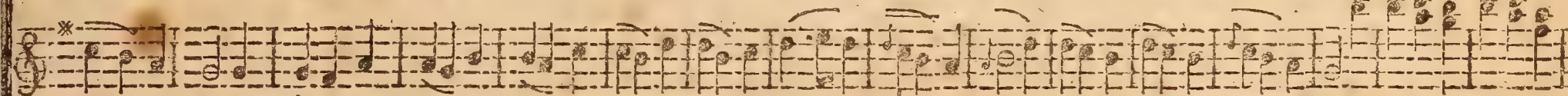
He claims his right,



Loose all your bars of mas-ly light, And wide un-fold th'e-the-rial scene, He claims these man-sions as his right, Re-ceive the King of

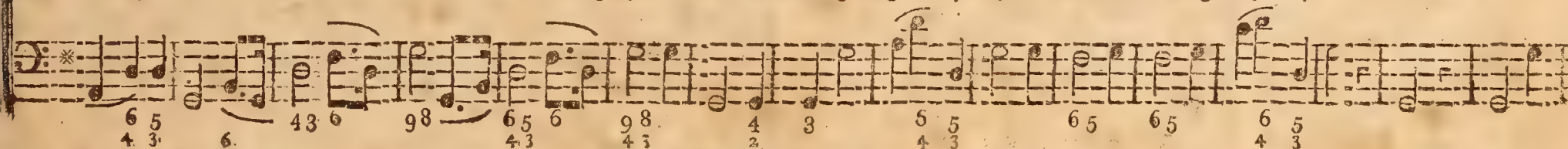


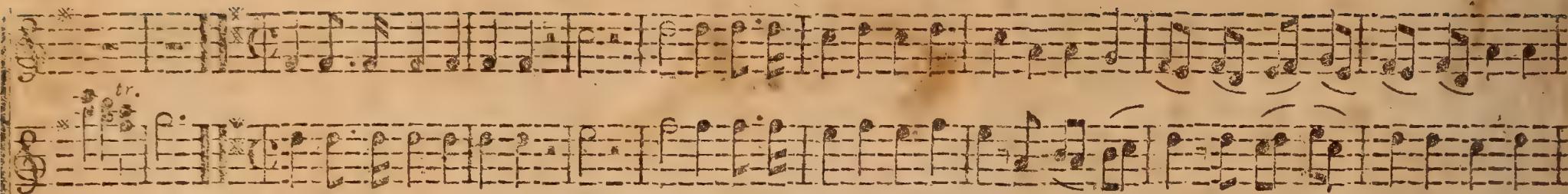
He claims his right,



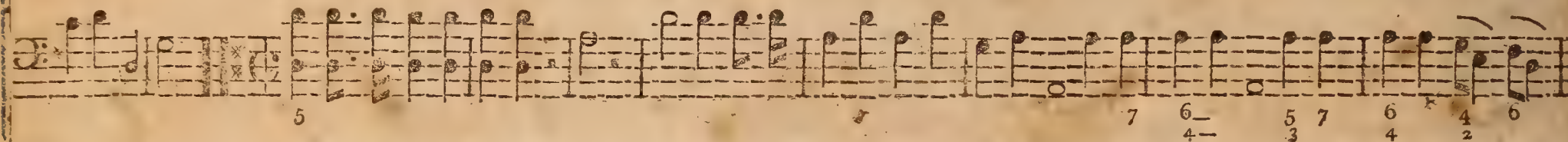
Sym. tr. tr.

glo - ry in, He claims these man - sions as his right, Re - ceive the King of glo - ry in, Re-ceive the King of glo-ry in.

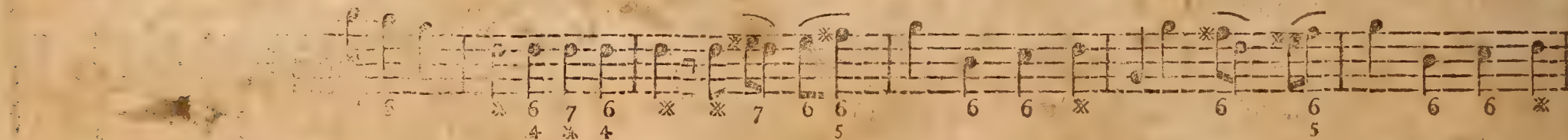




Who is the king of glory? who? who? Who is the king of glory? who? The Lord that all his foes o'ercame, The world, sin,



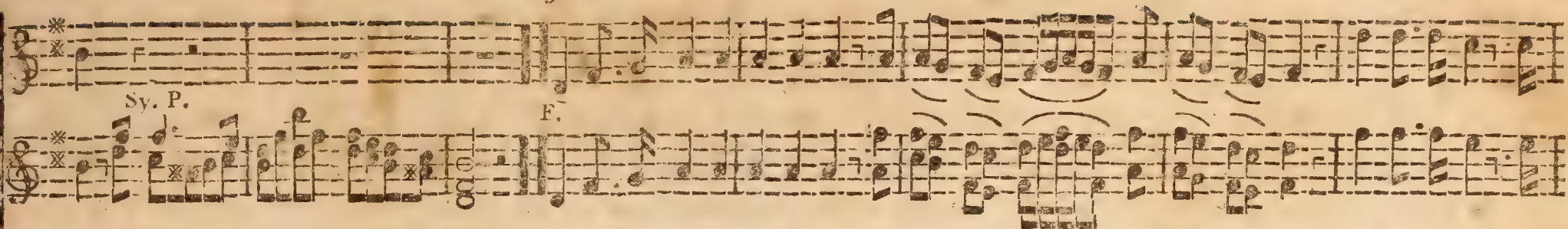
threw, And Jesus is the conqu'ror's name, And Jesus is the conqu'ror's name, And Je - sus is the conqu'ror's





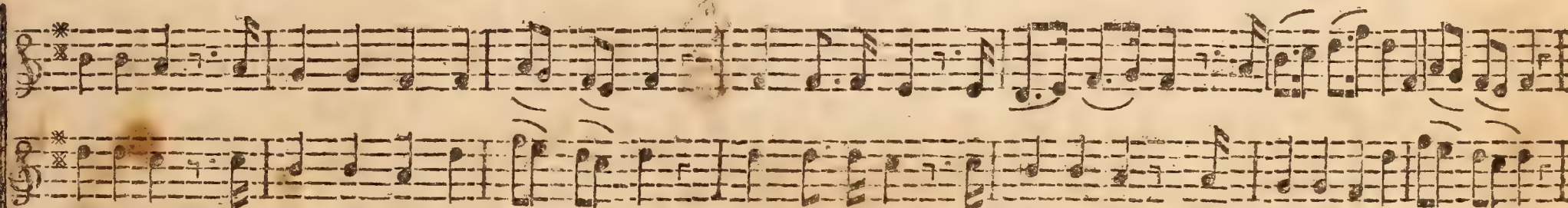
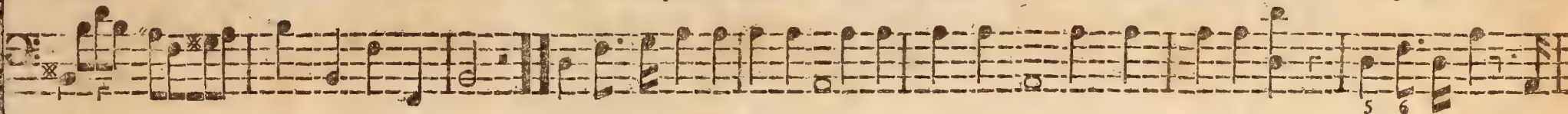
# *Chestnut.* Continued.

57

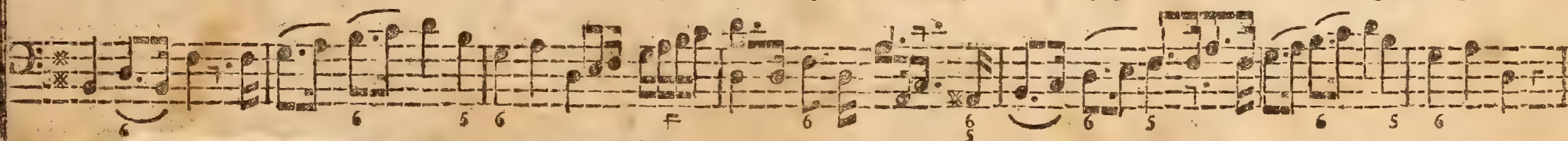


name.

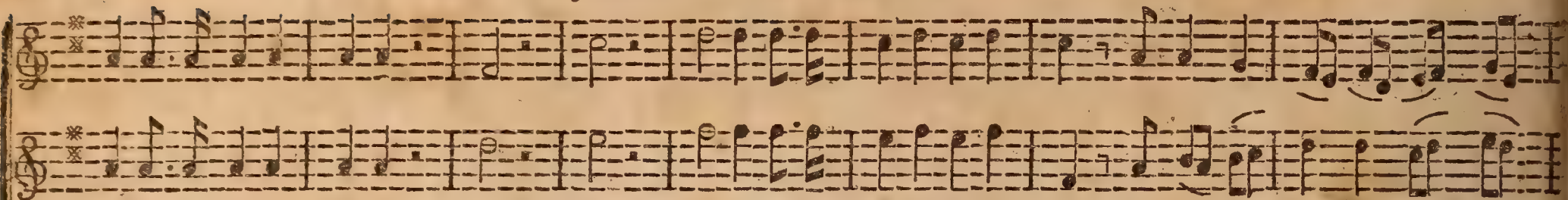
Lo his triumphal chariot waits, And angels chaunt the solemn lay ; Lift up your heads ye



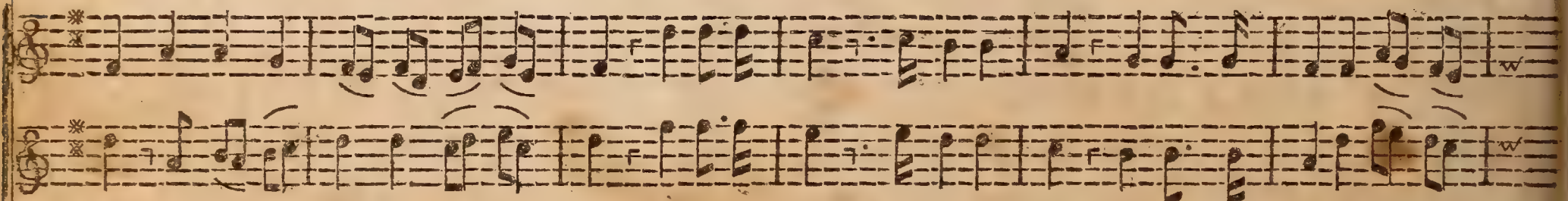
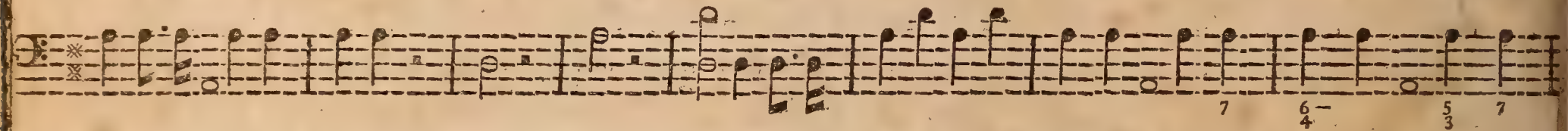
heav'nly gates, Ye ev - er - last-ing doors give way. Lift up your heads ye heav'nly gates, Ye ev-er-last-ing doors give way.



H



Who is the king of glory? who? who? who? Who is the king of glory? who? The Lord of glorious pow'r pos-



sess; The King of saints and angels. too; God over all, for-ev-er blest. God ov - er all, for-ev - er





# Cheshant. Continued.

59

blest God ov - er all, for - ev - er blest. God ov - er all, for - ev - er blest, for - ev - er blest.

## Nantwick. L. M.

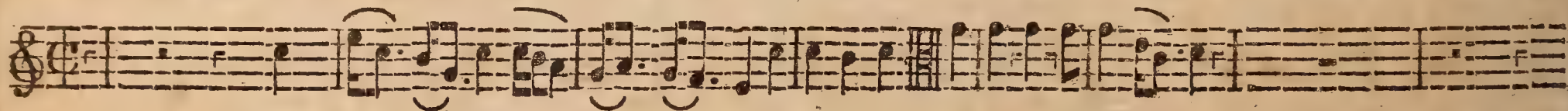
$\frac{2}{4}$  TIME.

tr. P. F. tr.

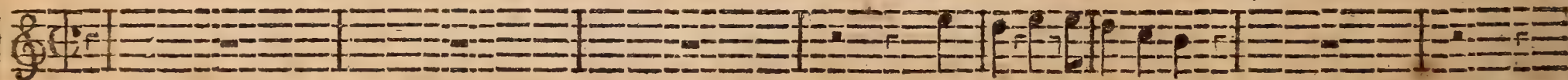
'My God how endless is thy love, Thy gifts are ev'ry evening new, And morning mercies from above, Gently distil like early dew. :||

*Anthem.* Psalm 97th.

Je - ho - vah reigns, let all the earth let all the earth all all the earth rejoice, all, Let all the earth in his just government rejoice.  
Let all the isles with sac - red mirth with sac - red mirth, let all the isles rejoice, all, with sac-red mirth In his applause unite their voice.



Je - ho - vah reigns, let all the earth let all the earth all all all, &c.  
Let all the isles, &c.



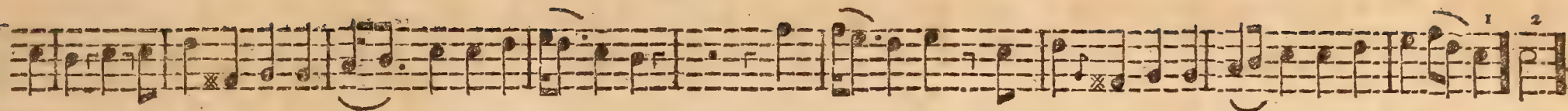
Je - ho - vah reigns, let all the earth, all the earth, let all the earth rejoice, all let all the earth in his just government rejoice.  
Let all the isles with sacred mirth, sacred mirth, let all the isles rejoice all, with sacred mirth In his applause unite their voice.



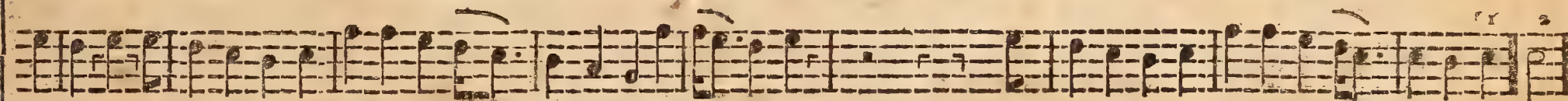
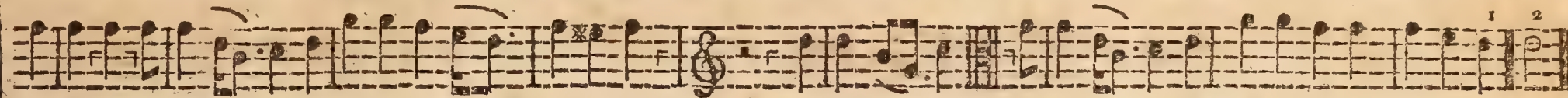


# *Anthem.* Continued.

61

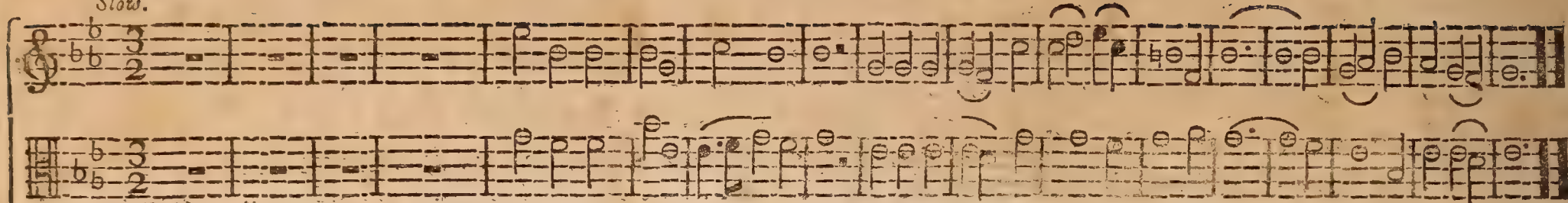


all all all Let all the earth in his just government rejoice, rejoice, rejoice, Let all the earth in his just government rejoice.  
all all all with sacred mirth in his applause unite their voice - - - - - let all the isles in his applause unite their voice.

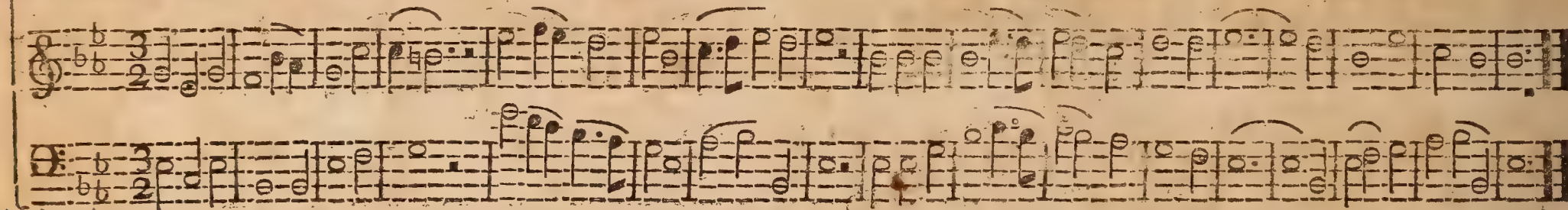
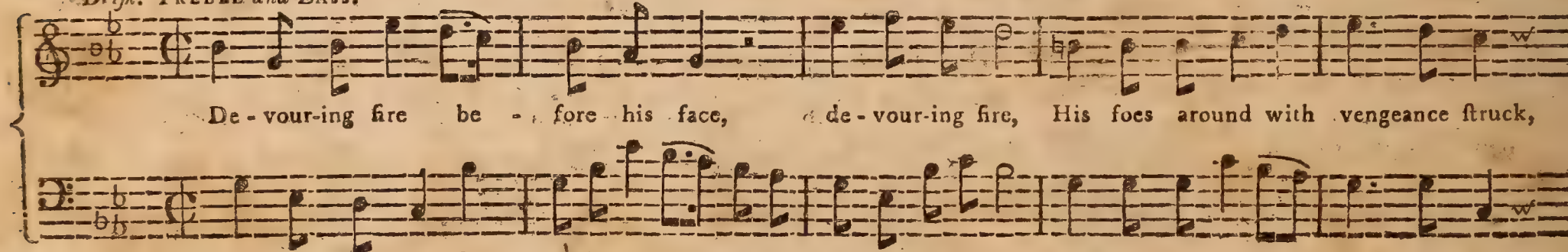


all all all, let all the earth in his just government rejoice, rejoice, rejoice, - - - , - - - let all the earth in his just government rejoice.  
- - - with with sacred mirth in his applause unite their voice, - - - - - isles in his applause unite their voice.



*Anthem.* Continued.*Slow.*

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made And fix'd by his pavilion wait.

*Brisk. TREBLE and BASS.*

De - vour-ing fire be - fore his face, de - vour-ing fire, His foes around with vengeance struck,

De - vour-ing fire be-fore his face, before his face, his, &c.



# *Anthem. Continued.*

63

TREBLE and BASS.

The proudest hills his presence felt their height

His lightning set the world on blaze, Earth saw it and with terror shook.

Nor strength could help afford, The proudest hills like

*Slow.*

wax did melt; In presence of th'Almighty Lord. The heav'ns his righteousness to shew, With storms of fire his foes pursu'd,

*Anthem. Continued.*

TENOR and BASS.

1st. and 2d. TREBLES.

And all the trembling world below Have his descending glory view'd. Glad Zion of thy triumph heard, And Judah's daughters

! TREBLE and BASS.

were o'erjoy'd, Be - cause thy righteous judgments Lord, Have pa - gan pride and pow'r def - troy'd.

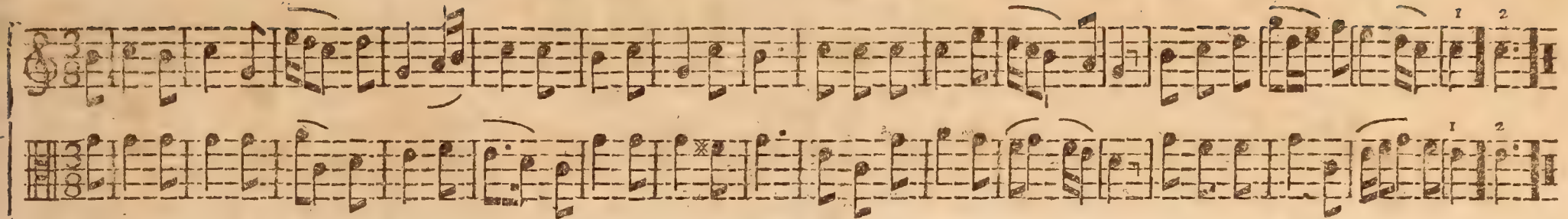
*Portsmouth. P. M.*

Re-joice the Lord is king, Your Lord and king a-dore, Mortals give thanks and sing, And tri - umph ev - er - more.

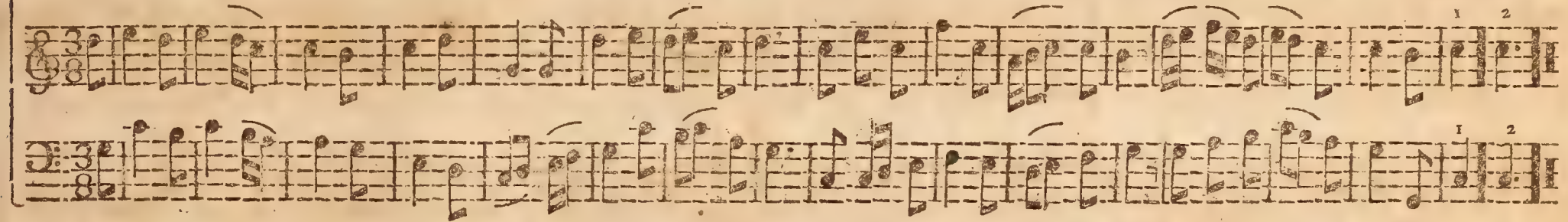


*Anthem.* Continued.

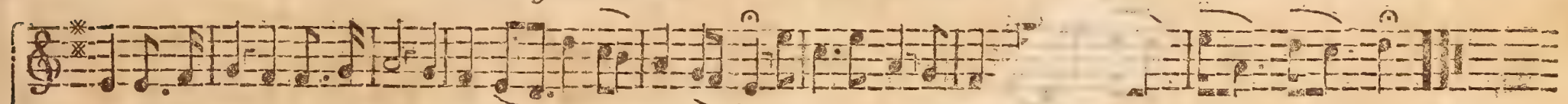
65



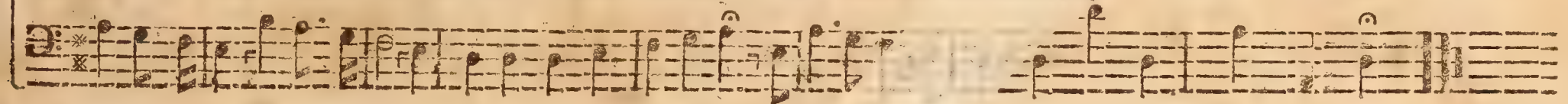
Rejoice ye righteous in the Lord Memori - als of his holiness, Deep in your faithful breasts record, And with your thankful tounges confess.

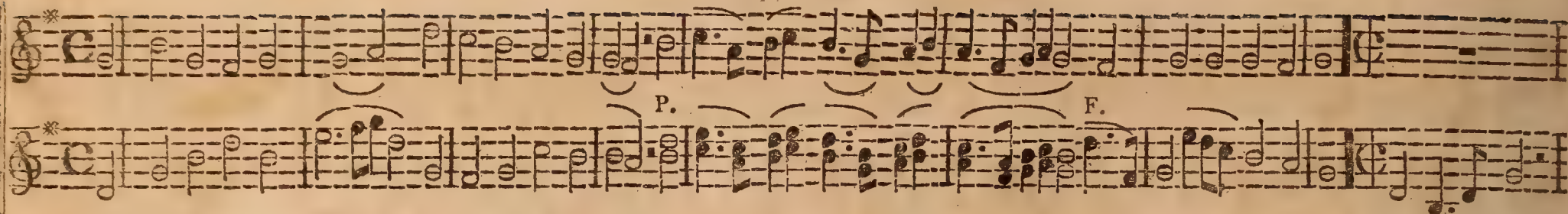


*Portsmouth.* Continued.

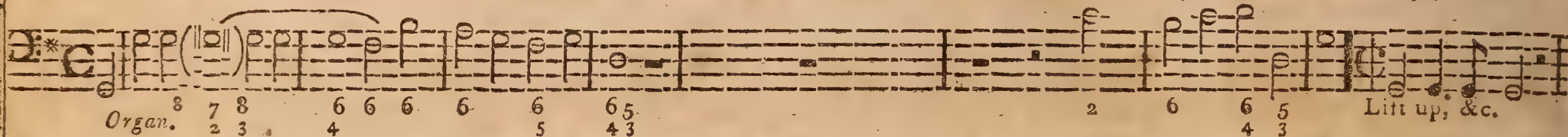


Lift up your heart, Lift up your voice, Rejoice again I say rejoice, rejoice, rejoice, I say re - joice.





Rejoice the Lord is King, Your God and King adore, Mortals give thanks and sing, - - - And triumph ev-er-more. Lift up your hearts



Organ.

8

7

8

6

6

6

6

6

5

6

5

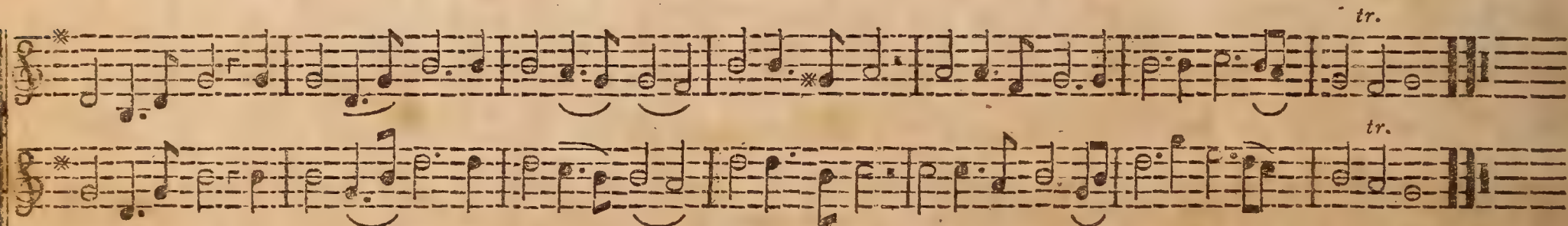
2

6

6

5

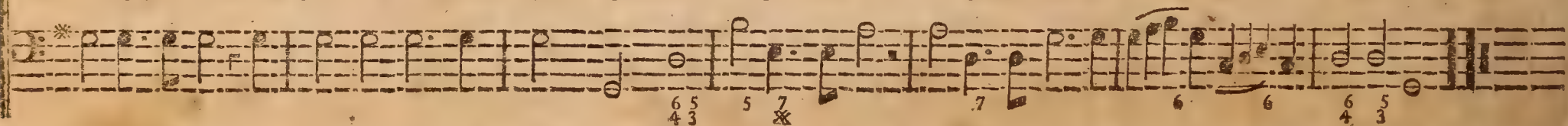
Lift up, &c.



tr.

tr.

Lift up your voice, Rejoice, again I say re-joice, Lift up your hearts lift up your voice, Rejoice again I say rejoice.



6 5  
4 3

5

7

7

6

6

6

5



tr. tr. tr.

Sing to the Lord Je - ho - vah's name, And in his strength rejoice, When his fal - va - tion is our

5 9 8 6 6 6 6 5 6 6 6 6 6

tr. tr. P. tr.

theme, Ex - alt - ed be our voice, With thanks ap - proach his aw - ful sight, And Pfalms - - - - - of

tr.

6 6 6 5 6 6 6 6 6 6 6 6 6 5

hon - or sing, The Lord's a God of bound - less might, The whole cre - a - tion's king.

## Verona. L. M.

AIR.

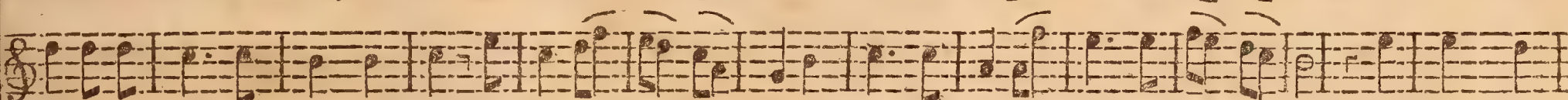
From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise, Let the Re - deem - er's name be sung.



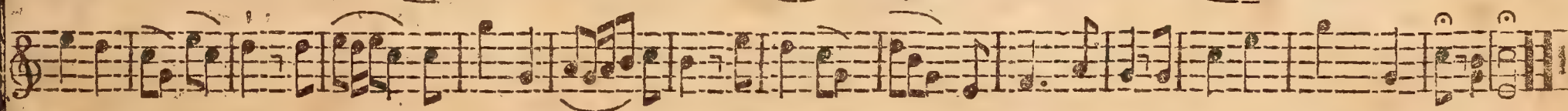
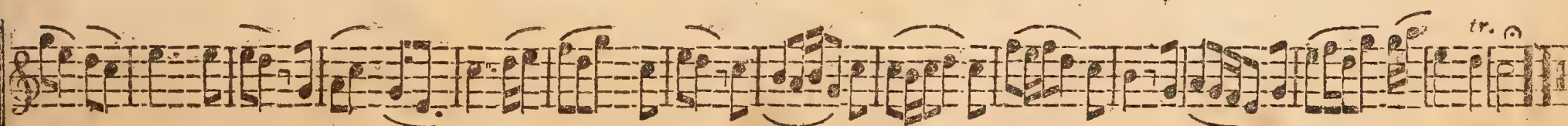
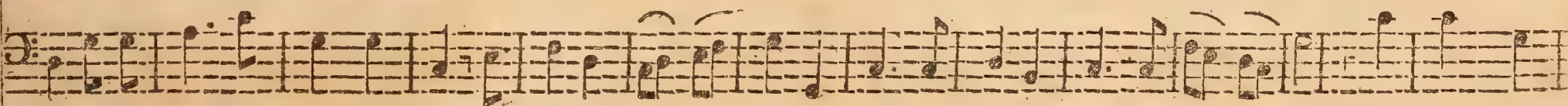
# Verona. Continued.

69

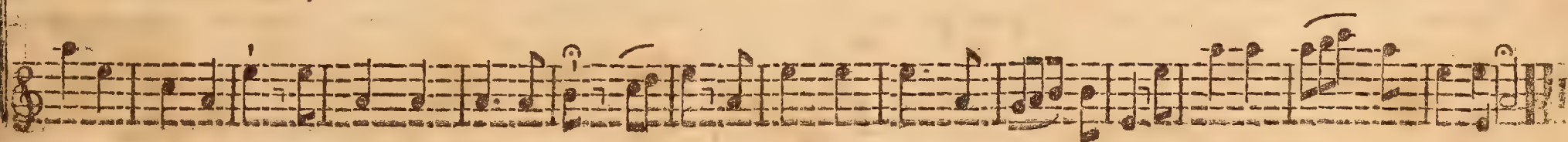
*tr.*



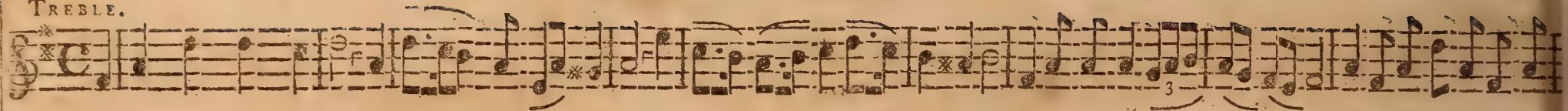
Thro' ev'ry land, by ev'-ry tongue, E-ter-nal are thy mercies Lord, E-ter-nal truth attends thy word, Thy praise shall



sound from shore to shore, Till suns shall rise and set no more. :||: Till suns shall rise and set no more.



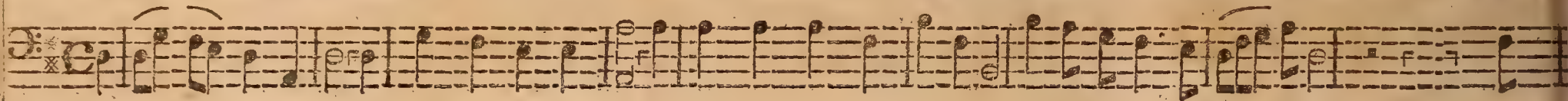
TREBLE.



TENOR.



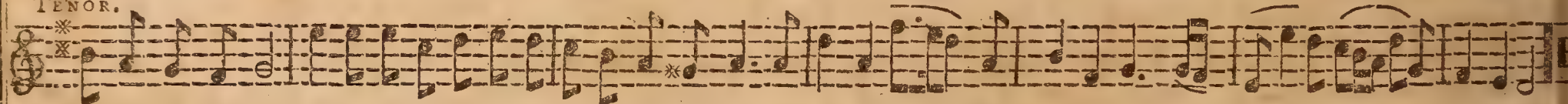
How pleas'd and blest was I, To hear the people cry, Come let us seek our God today, Come let us seek our God today, Yes with a cheerful zeal, We



TREBLE.



TENOR.



haste to Zion's hill, Yes with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay. And there our vows and honors pay.

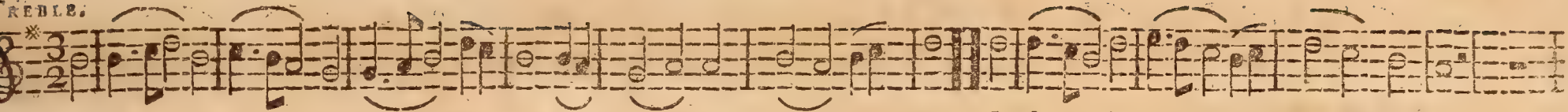




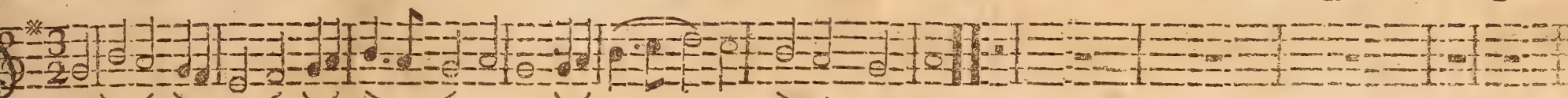
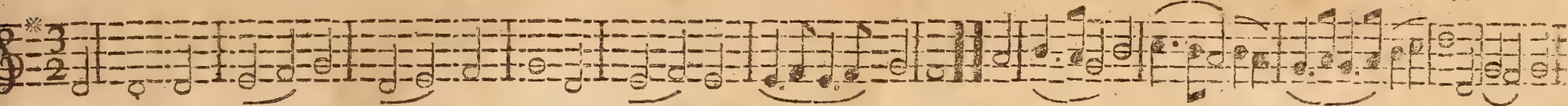
# 4th. Psalm. C. M.

71

REDLE.



I fear be-fore thee all the day,

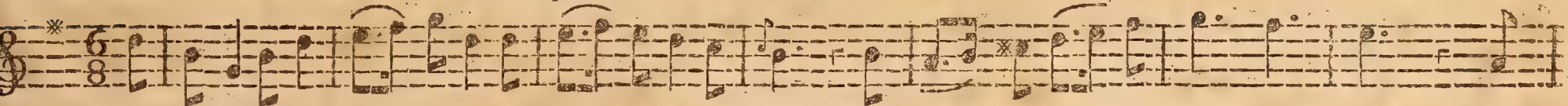


Lord thou wilt hear me when I pray, I am for - ev - er thine,

nor would I



## Christmas. C. M.



While Shepherds watch their flocks by night, All feated on the ground, The an - gel of the Lord came down, And



## 4th. Psalm. Continued.

TREBLE.

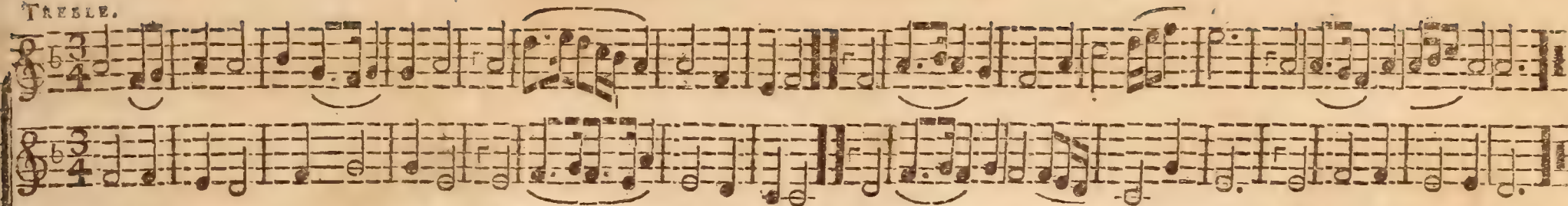
dare to sin. I fear before thee all the day, Nor would I dare to sin. Nor would I dare to sin.

## Christmas, Continued.

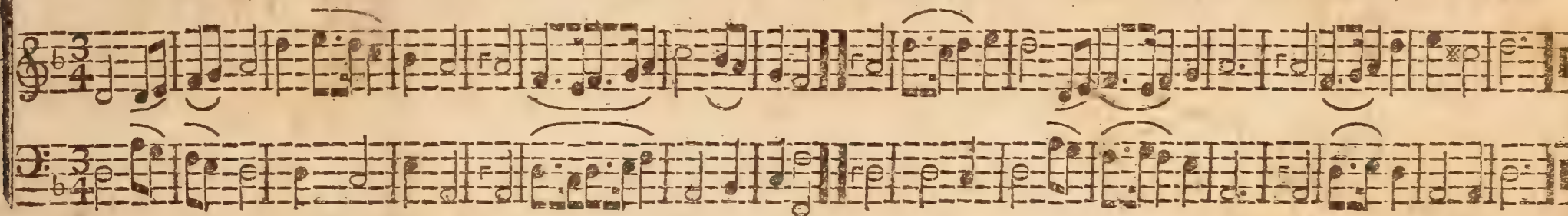
glo - - - - - ry shone around. And glo - ry shone around. Fear not, said he, for mighty dread,



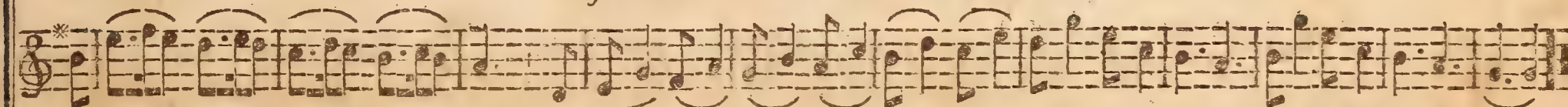
TREBLE.



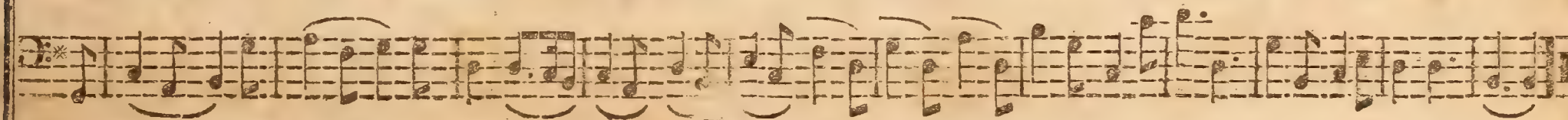
Lord if thine eyes survey our faults, And justice grow severe, Thy dreadful wrath exceeds our thought, And burns beyond our fear.

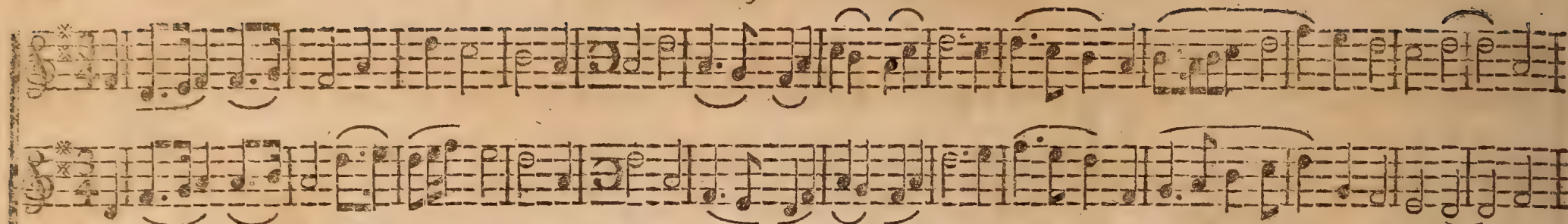


*Christmas, Continued.*

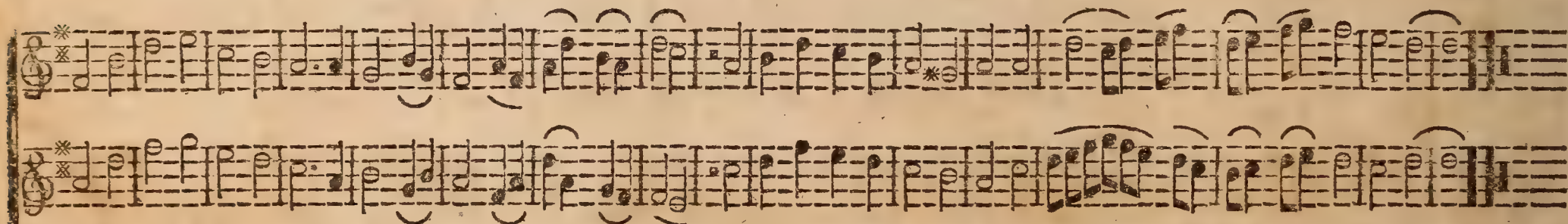
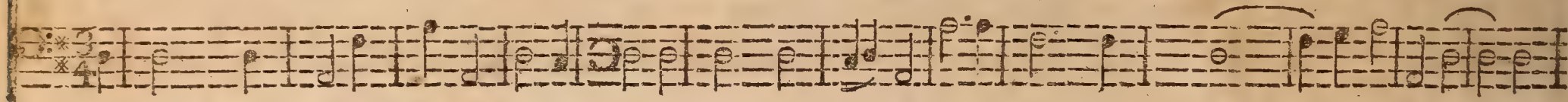


Had seiz'd their troubled minds, Glad tid - ings of great joy I bring to you and all mankind. To you and all mankind.

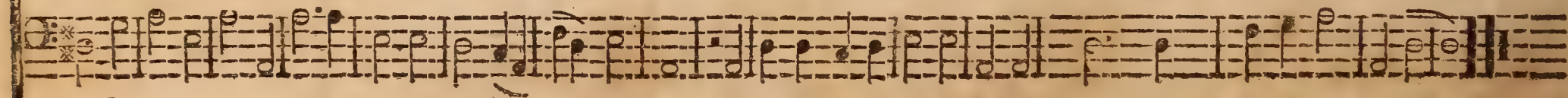




I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - - ploy my nobler pow'rs, My



days of praise shall ne'er be past, While life and thought and being last, Or immortality endures, Or im - mor - tal - i - ty endures.





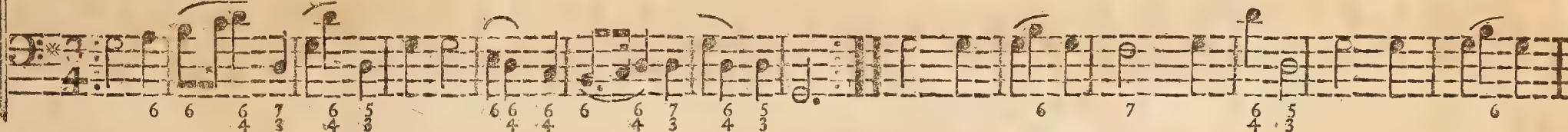
*tr.*



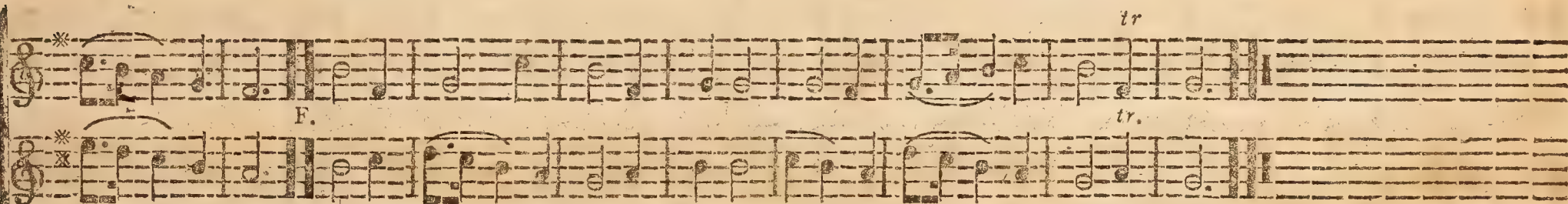
F.

P.

Love divine, all love excelling, Joy of heav'n to earth come down.  
Fix in us thy humble dwelling, All thy faith-ful mercies crown. Je - sus thou art all compassion, Pure un - bound-ed



6 6 6 7 6 5 6 6 6 6 6 7 6 5 6 7 6 5 6

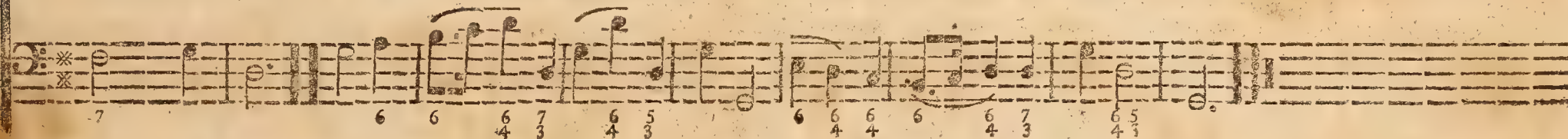


F.

*tr*

*tr.*

love thou art, Visit us with thy sal - va-tion, En - ter ev' - ry trembling heart.



7 6 6 6 7 6 5 6 6 6 6 6 7 6 5 6





# Handel's. Continued.

77

trust, a glorious a glorious form, <sup>She</sup> must ascend to meet <sup>Her</sup> Lord, Restore thy trust a glorious form, <sup>She</sup> must ascend to meet <sup>Her</sup> Lord.

## Aithlone. P. M.

Jesus who died a world to save, Revives and ris - es from the grave, By his al - migh - ty pow'r. From

*Aithlone.* Continued.

fin and death and hell set free, He captive leads cap - ti - vi - ty, And lives, And lives to die no more.

*Benson.* C. M.

Sing to the Lord ye distant lands, Ye tribes of ev' - ry tongue, His new dis-cov-er'd grace demands, a new and nobler song.



# Benson. Continued.

79

Say to the nations Je - sus reigns, God's own almighty Son, His pow'r the sinking world sustains, And grace surrounds his throne.

6 6 6 6 7 6 6 5 6 5 6 6 6 6 6 6 6 6 5 4 3

END of the MUSIC.

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